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For John Villotson

Music is the Universal Language!

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Most persons attending an Opera wish to know only its story without reading its entire libretto. *Opera Stories* is published for this reason and contains, in a few words, the stories (divided into acts) of about 300 Operas and Ballets; also Portraits of Leading Singers

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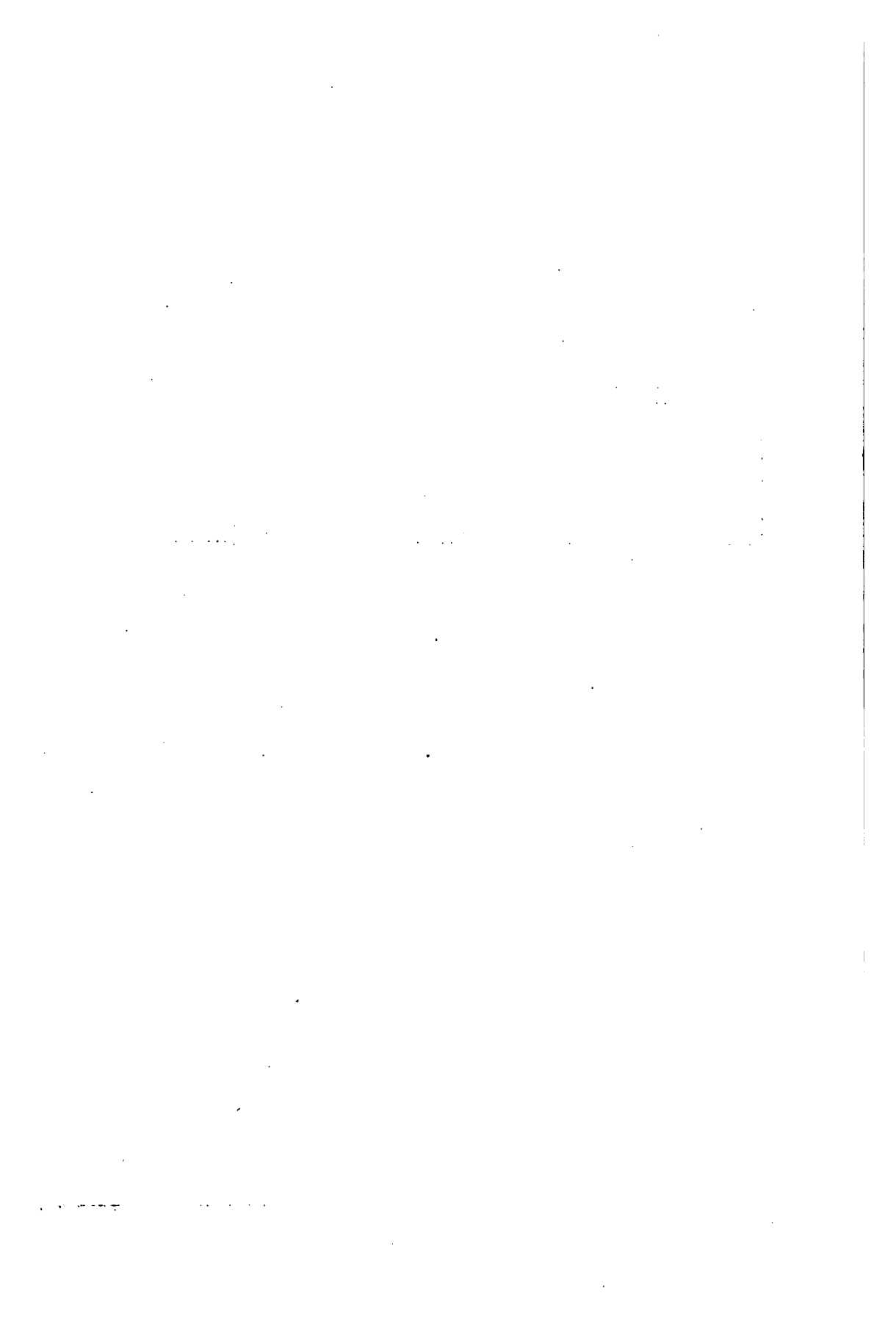
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MME SANS-GENE

PROLOGUE

1792, Paris. Catherine Hubscher, a laundress, was nicknamed Mme. Sans-Gene ("Free and Easy") by her customers, students and soldiers of the Latin Quarter, among whom were Fouche and a lieutenant named Napoleon Bonaparte, so poor he cannot always pay his bill. Fouche comes for his linen, about to leave Paris as the Royalists are gaining and quelling the Revolution. Sans-Gene is beside herself at hearing no word of Seargeant Lefebvre, her betrothed, who is fighting. Din of battle is heard. Sans-Gene works at her tubs, not minding the cannon, or Fouche, who plies her with questions. She tells of a soldier who tried to kiss her. She first met Lefebvre at a Vauxhall ball where he had saved her from a tipsy man's insults. Noise. The Republicans have fired The Tuileries. A rap at her door; a wounded Austrian officer enters—Count de Neipperg, captain of Antoinette's private guard, and sweetheart of Blanche de Lavallerie, Sans-Gene's patroness who has sent him to the laundress for safety. She hides him. A voice outside is heard; "Open Catherine; 'tis I, Lefebvre." She greets her lover and comrades who stop for a glass of wine; they search for a Royalist officer. As they rest Lefebvre tells of the Vauxhall episode. He is about to wash his hands when Sans-Gene prevents him from entering her room. He is jealous. She opens the door. He rushes back from the room and leaves with his comrades all singing the Marseillaise.

ACT I

Lefebvre is now Duke of Dantzic, Marshal of France, Governor of the Palace. Catherine, now his wife, takes dancing lessons of Despreaux, to grace her rank of Duchess. Lefebvre enters perturbed, stating his Majesty wishes him to leave Catherine and marry another. Catherine remonstrates. Count Neipperg arrives to bid farewell as the Emperor has dismissed him for having a court liaison. The Duchess (Sans-Gene) advises Neipperg not to visit the lady of his heart. He agrees. Fouche enters and seems cognizant of the Count's supposed intrigue. When alone Fouche explains to Lefebvre that the princesses (Napoleon's sisters) are bent on catching the Duchess in some absurdity so as to ridicule her at court. They enter, and are provoked at not finding Catherine. As she returns she brings to play the arts learned from Despreaux; the visitors laugh. She reproves them. They retire, angry. The Emperor commands Catherine to him. Fouche, advised of Neipperg's return, says, "We shan't sleep well tonight!"

ACT II

Napoleon is told that Neipperg is on his way to Vienna; he has words with his sisters whom he dismisses. The Duchess is announced. Napoleon upbraids her. She retaliates by producing an unpaid bill of his, of years ago. After repartee she is about to leave; she espies a man making for the Empress' boudoir; she tells the Emperor. The man is found to be Neipperg, who draws on Napoleon. He is overpowered. Napoleon orders that Neipperg be executed by morning.

ACT III

The Duchess wishes to save Neipperg, duly grateful for his having once rescued her. She secures aid of her husband; tells him her plan. Fouche enters: they enlist his offices, also. They succeed. Catherine furthermore persuades Napoleon that he is mistaken about Neipperg and that the Empress is true to her Lord and Master. All ends happily.

AIDA

ACT I

Aida, daughter of Ethiopia's king, is held in servitude by the Egyptians. She loves Radames, who loves her. Amneris, daughter of the King of Egypt, is, although it is unrevealed, also in love with Radames. The latter is chosen leader of troops to resist the invading Ethiopians. He is victorious.

ACT II

Amneris learns that Radames loves Aida, which fact she has suspected. She becomes furious. Among the prisoners of Radames is Amonasro, Aida's father, though his rank is not known to the captors. The king liberates all prisoners, save Aida and Amonasro. He furthermore gives to the unwilling Radames the hand of his daughter in marriage.

ACT III

Radames, whose marriage with Amneris is about to take place, resolves to flee with Aida and Amonasro, but is apprehended by the High Priest, Ramphis, and Amneris.

ACT IV

He is tried for treason and condemned to death, notwithstanding the entreaties of Amneris in his behalf. The last scene shows the reunion in death of Aida and the hero.

ALCESTE

ACT I

The people, with Alceste, pray to Apollo for Admetos, King and husband of Alceste, who is dying. Scene changes to the Temple of Apollo. Alceste presents her petition for the life of Admetos. Apollo replies: "Admetos is dedicated to the Styx unless, in his place, a victim is found." Alceste is ready to sacrifice her life. Apollo accepts.

ACT II

Palace. Admetos is restored, but resolves to die with Alceste. Heracles determines to cheat Apollo of his victim. Scene changes to entrance to Hades. The Gods of Death command Alceste to await the dusk. Heracles now rushes in, saves the wife of his friend, and Apollo crowns all by relenting and giving his blessing.

ARMIDE

ACT I

Armide, endowed with magic power, bemoans the fact that Rinaldo, crusader, loves her no longer. She declares she will wed the man who vanquishes Rinaldo. Aront, commander-in-chief of King Hidroat (uncle of Armide) is to return with captive crusaders and a festival is planned in his honor. But Rinaldo has freed the captives. The people cry vengeance.

ACT II

Wood. Rinaldo tells the knight Artemidor (one of the freed crusaders) that Godfrey (Rinaldo's General) is angry with him and that he, Rinaldo, will go forth alone. Armide, by magic, carries Rinaldo off with her.

ACT III

Armide's Palace. Armide's love for Rinaldo cools and she summons the Fury of Hate to her aid, but changing her mind, turns the Fury away.

ACT IV

Magic Wood. Ubaldo and a Danish Knight are sent by the crusaders to find Rinaldo; and Armide, who tries to thwart them, is overpowered.

ACT V

Armide's Palace. Rinaldo and Armide in the grip of love.

Ballet. Armide, restless, abandons her lover and the crusaders bring Rinaldo to realization. He bids farewell to Armide. She curses her magic; the palace falls and she dies in the ruins.

ARIANE AND BLUEBEARD

ARIANE ET BARBE-BLEUE

ACT I

Ariane, the wife of Bluebeard, is a prisoner in his castle.

ACT II

While Bluebeard is absent Ariane opens six jewel bedecked doors behind which she knows his treasures are hidden. To her amazement behind these doors she comes upon yet another, and this leads to an underground vault. She realizes that in this vault she will find the five wives of Bluebeard. In her eagerness to reach them, she tugs and works at the door. At last it yields and she leads the five wives forth.

ACT III

Bluebeard returns. He has been wounded by peasants who have been lying in wait at his castle entrance. Ariane now offers to conduct the women away to safety, but they reply, they prefer to remain with their lord and master. Ariane sets forth, alone.

BARBER OF SEVILLE

ACT I

Almaviva, a count, serenades Rosina, the ward of Bartolo, whom Bartolo wishes to marry for her fortune. Figaro, the merry barber, enters, and the count, who knows him, seeks his aid in meeting Rosina. The count richly recompenses Figaro for an idea, namely, to disguise as a soldier, and pretending drunkenness to gain admission to the house.

The scene changes to the chamber of Doctor Bartolo. Rosina writes to the count by the only name she knows him, Lindoro, and as she leaves the room the Doctor and Basilio, the music master, appear. They leave shortly and Rosina and Figaro enter. As Rosina is giving a letter to

Figaro to hand to Lindoro, Bartolo surprises them; though she fools him he is still suspicious. The count contrives to meet Rosina, confides that he is Lindoro, gives her a note, while she promptly hands Bartolo the laundry list. The watch is aroused; but Almaviva, giving his name, is released. Figaro jests at the situation.

ACT II

The count re-enters Bartolo's house, as a music teacher, saying that he has been sent by Basilio who is ill. That he may obtain the confidence of Bartolo he shows Rosina's letter to himself trying to persuade Rosina that the letter was given him by a mistress of the count. He obtains the interview; Figaro secures the keys of the balcony, and a midnight escape is determined on and a secret marriage arranged. But Basilio appears, the lovers are upset, while the count escapes.

Bartolo, having the letter of Rosina, written to the count, by showing it, excites the jealousy of Rosina, who, as a result, reveals the plan of escape, and agrees to marry Bartolo. At the set time the count and Figaro appear, and, with ado, the lovers are appeased. Figaro brings a notary and the count and Rosina sign the marriage contract. The outwitted Bartolo is reconciled by the receipt of Rosina's dowry.

THE BARTERED BRIDE

DIE VERKAUFTE BRAUT

ACT I

Maria, daughter of the peasants, Kruschina and Katinka, is to marry Wenzel, son of the wealthy Micha. But she loves another, Hans. Katinka favors her daughter, but her father sets out with the marriage broker Kezal, to the inn where Micha is.

ACT II

Wenzel arrives, and seeing Maria, although unknown to him, is warned against his intended; she flirts with him and secures a promise that he will not go to Maria. Meanwhile Kezal has given to Hans some money as an incentive to give up Maria; Hans has taken the money on the one condition that Maria shall marry Micha's son. Hans signs a paper to the effect that he has sold his bride.

ACT III

The harlequins dance in the village square. Esmeralda, danseuse, quite wins the heart of Wenzel. He takes the part of a bear, as substitute for one of the players who is drunk. He is discovered by his parents in his belittling role; he cannot be induced to marry Maria and hurries off. Maria appears; she is ready to marry Wenzel. At this juncture Micha tells that Hans is his eldest son by a former marriage, and Hans, having known of the kinship, has jested about the agreement from the start. Hans and Maria are married.

LA BELLE HELENE

Paris, Trojan prince and Priam's son, enters with message from Venus telling Calchas, the high priest, to obtain for Paris, Helena's love

promised by Venus in return for prize of beauty granted her by Paris in preference to Minerva and Juno. Helena (wife of Menelaus), as everyone else, knew that Paris had bestowed the apple to Venus, and she accepts her fate. Paris is crowned by Helena to the regret of the giant princes Ajax I and Ajax II and Achilles. Menelaus gives a fete for Paris who bribes the high priest to sound the great gong declaring that Menelaus must off to Crete to fight for his people.

Paris waits on Helena who, though at first she resists him, finally takes him to her bosom. Surprised by Menelaus, Paris flees; but returning as a priest, carries Helena off. Her husband is angry; Achilles beside himself. But Calchas is content since he has profited well. Agamemnon philosophically says "Naught remains but to arrange for the ten-year Trojan War."

LA BOHEME

ACT I

Three students are living in a garret room. They share together their little money, their happiness and their misery; they burn their rejected manuscripts that they may have warmth. One of them having been successful with a publisher returns laden with a basket of provisions and he and his comrades enjoy at least one good meal.

One of the three, Rodolfo, a poet, discouraged at the non-acceptance of his manuscripts, tarries at home while his chums make merry at an Inn nearby. During their absence, Mimi, a flower girl who lives on the same floor, comes to seek a light for her candle. Rodolfo, observing that she is exhausted, bids her in; whereupon she tells him she is suffering from consumption. Revived by a glass of wine and rest, she leaves, only to return, shortly, saying she has lost her key. While searching for the key both of their candles go out. As they are groping about in their search, Rodolfo finds the key but says nothing, slipping it into his pocket. They become confidential, telling each other of their fortunes and misfortunes, and before they know it they fall madly in love.

ACT II

The scene of Act II is in the Latin Quarter and the artists, with little Mimi, are making merry generally; Mimi and Rodolfo seem particularly happy. A little later Musette, charming little woman that she is, joins them, having left her rich protector to be with her first love, Marcel, a painter, one of the three chums.

ACT III

Act III witnesses a pretty general rupture; Marcel and Musette quarrel vehemently; Mimi and Rodolfo, owing to the jealous disposition of the latter, cannot seem to hit it off together, any longer.

ACT IV

The scene shifts to the attic room of the first act and we find the three students once more sharing their misery together. Of a sudden Musette enters with Mimi, who is dying, and whose last wish is to end her life in the arms of Rodolfo.

It is a sad story but a human one, and symbolical of student life in the Latin Quarter.

THE BOHEMIAN GIRL

ACT I

Count Arnheim and his dandy nephew, Florestein enter; the former departs for the hunt, after having bade farewell to little Arline, Arnheim's daughter, who goes with her nurse Buda, and Florestein up the mountain. In an exhausted condition a Polish exile Thaddeus enters, followed shortly by gypsies led by Devilshoof. They attack Thaddeus who soon decides to join their ranks, Devilshoof having exchanged for gypsy garb all of value which Thaddeus had. At this juncture soldiers appear to take captive Thaddeus. Huntsmen enter; and Florestein excited rushes in. Thaddeus saves Arline from a wild beast, in gratitude for which Arnheim gives a feast in his honor, at which however Thaddeus declines to drink to the Emperor. All are offended save Devilshoof, who with Thaddeus is imprisoned though he escapes and carries away Arline, for whose rescue Arnheim had offered Thaddeus a purse which he declined. As he escapes with Arline, Thaddeus is seen crossing a bridge over a chasm, which he destroys as he disappears.

ACT II

Twelve years later. Arline sleeps in the gypsy queen's camp and Thaddeus keeps watch. While in his cups Florestein has been robbed by the gypsies but the queen bids them return their spoil. They do so with the exception of an heirloom medallion which Devilshoof has hid. Arline waking, sings her dream to Thaddeus. They pledge their troth. The queen, jealous and angry, finally approves. Arnheim and Florestein enter; the latter speaks prettily to Arline; she is amused; but as he ventures to kiss her, she rebuffs him. The queen, with lurking jealousy, presents Arline with the pilfered medallion that she may be accused of robbing Florestein. The plan works and Thaddeus and Arline are imprisoned.

Arnheim in his apartments nuses before a portrait of Arline. The news of her plight reaches him. She is brought before him and, overcome, is about to end her life. Arnheim rushes to stay her hand, spies a scar which tells him she is his daughter and that Thaddeus, who now appears, is her rescuer.

ACT III

Devilshoof enters and urges Arline to rejoin the gypsies. Thaddeus is seen at the window. The men hide as guests enter, while the gypsy queen, still jealous, tells Arnheim that Thaddeus is hiding in Arline's room. The Count upbraids his daughter, Thaddeus leaves his hiding-place to protect Arline. He makes known his identity; the Count is appeased but the gypsy queen, jealous to the end, tries to shoot Thaddeus, though Devilshoof kills her in trying to wrench the gun from her hand. The lovers are in ecstasy.

BORIS GODOUNOV

PROLOGUE

Scene I. Prince Chouisky leads boyards (Russian noblemen) and a mass of people into the monastery of Novedievitchi, near Moscow; the



MLLE STASIA IEDOWA.



MLLE ANNA LUDMILA.

people are excited, and, forced by the chief of police, entreat Godounov to become their Tsar.

Scene II. As bells peal and the people are kneeling, a procession enters, with Tsar Godounov at their head. He retires to the palace.

ACT I

Scene I. A chronicler-monk, Pimenn, writes in his monastery cell. In a corner, Gregori, a young monk, awakes and tells Pimenn of a dream. To Gregori, Pimenn speaks of his past life, how he fought for the late Tsar, Ivan, how Ivan's son, who would now be of Gregori's age, had he not been murdered, would now be the real Tsar. Gregori swears to avenge the unfortunate child.

Scene II. An inn on the Lithuanian frontier. Gregori, the future bogus Dimitri, having escaped from the monastery with two vagabond-monks, Vaarlam and Missail, arrives; his companions drink. Gregori inquires of the inn-keeper the way to Lithuania. But now the bailiff comes with an order for the arrest of Gregori; as none can read, however, Gregori takes the paper, and cunningly substitutes the description of Vaarlam. The latter, snatching the sheet, at length deciphers it, thus revealing the trick. Gregori, brandishing a knife, leaps from the window; the others chase him.

ACT II

Tsar Godounov, with his children Xenie and Theodore, is in his apartment within the Kremlin wall. He is perturbed and haunted by remorse. He is notified that Chouisky and other noblemen had held, the night before, a secret assembly. As the Prince enters, Godounov insults him; but Chouisky, reassures him of his fidelity, giving as proof the fact that he has come to tell Godounov of an impostor, who, supported by the King of Poland, the Pope, and many noblemen, claims to be the Tsar, under the name of Dimitri (the name of Ivan's dead son). Boris, downcast, is tormented, wherever he goes, by the shadow of the murdered child.

ACT III

Scene I. Castle of Sandomire, Poland. Marina is being dressed for a ball by her maid; her friends sing her beauty. Her heart overflows as she fancies herself Tzarina, through her lover, the false Dimitri, aided by the Polish noblemen and their King. Rangoni, her Jesuit adviser, comes exhorting her to marry Dimitri and to thank Poland and the Catholic religion for the throne.

Scene II. Dimitri awaits Marina in the gardens of the castle. Rangoni enters conveying the message that Marina loves him and will join him soon. Dimitri is skeptical; but Rangoni reassures him and declares eternal friendship. At length Marina appears and with tact inspires her lover to assert his rights, and to snatch the Russian throne, her own ambitious love seeing in him the only future Tsar.

ACT IV

Scene I. A clearing in the Kromy forest. The boyard Kroutchow, tied, with his clothes torn, hatless, is maltreated by a mass of people. A beggar, a simple old man, enters and sits him down on a stone. Children tease him. Now two missionaries appear; the people pester them and are about to even hang them when they are arrested by the sound of a trumpet. Dimitri enters on horseback, followed by escorts;

with dignity he speaks to the people, sets free the boyard, the two priests, and, cheered by the crowd, goes his way. The old beggar, left alone, forbodes bitter suffering for the wretched people.

Scene II. Noblemen are plotting in the palace of the Kremlin. Boris, consumed by fatal apprehensions, enters; likewise Pimenn, the chronicler, who tells of the great virtues of the murdered royal child. Boris, feeling that his end is near, desires to become a monk in accordance with the royal custom. He seems to hear prayers and dirges; he falls back, dead.

CARMEN

ACT I

Soldiers are waiting for guard to be changed. Michaela, a village girl, appears; she seeks a brigadier (Don Jose), bearing a message from his mother. The officer on guard invites her to wait; she declines, and departs. The relief guard and Don Jose come on. The square is crowded by young men. Don Jose is indifferent. Girls enter, and young men inquire for Carmen, who asserts her desire for universal dominion by flinging at the silent Don Jose the flower she wears in her dress. Factory bells ring. Girls hasten to work. Don Jose's blood is roused; but the arrival of Michaela, with a letter and purse from his mother, calms him, and he resolves to stifle the sudden passion Carmen has excited, and devote himself, as his mother wishes, to Michaela. She has scarcely gone, when Don Jose is about to throw Carmen's flower away, when a noise is heard in the factory. The girls rush out. Two of them have quarreled. One of them is wounded—her assailant is Carmen. Jose is ordered to take her into custody. She sings, and is saucy to the officer. He resolves on sending her to prison. Don Jose and two soldiers escort her. At the foot of the bridge a sudden push from Carmen throws Don Jose down and she escapes.

ACT II

The second act displays an inn. Carmen is here with friends. They sing and dance. Officers and soldiers are here also. The captain is fascinated by Carmen. A new arrival, Escamillo, appears, the victorious bull-fighter of Grenada. Soldiers and gypsies welcome him. He devotes himself to Carmen. 'Tis time to close the inn. Escamillo and soldiers depart, but two smugglers, having booty in view, seek Carmen's assistance. She refuses to accompany them, telling them she is waiting for her lover. The smugglers try to persuade Carmen to induce Jose to join their band. She agrees; and when the enamoured brigadier arrives Carmen tempts him to stay, in spite of the trumpet of recall. He refuses to become a deserter, and is about to quit her, when an officer forces his way in and orders him out. Sabres are drawn. Carmen calls for aid. The gypsies appear. The officer is made a prisoner, whilst the gypsies, Carmen, and Jose escape to the mountains.

ACT III

The contrabandists are busy; Jose is there with Carmen, whose love is waning. He still adores her, though stung by remorse for his mother. All are quitting the haunt when Escamillo arrives. He has

toiled up the rocks in pursuit of Carmen, and, not knowing Jose, reveals his passion to him. A fight is about to take place, but Carmen and the smugglers rush in and separate them. Jose upbraids Carmen. The sudden appearance of Michaela compels him to leave. He hesitates, but duty prevails, and he follows Michaela.

ACT IV

A bull-fight is about to begin. Escamillo is there with the faithless Carmen. He departs. Carmen's gypsy friends warn her that Jose is in search of her. She will not conceal herself, and resolves to brave him. Jose comes. He tries to rekindle the old love. Carmen will not listen. Maddened with her joy at the triumph of Escamillo, Jose stabs her, and Carmen falls dead as the victorious Escamillo enters.

CAVALLERIA RUSTICANA

ACT I

The curtain rises on Easter festivities of the peasants. Turridu, son of Dame Lucia, keeper of the village inn, having returned home from service in the army, soon becomes the favorite of all the village maidens, among whom is Santuzza, who is the chosen one, and who is soon betrayed by Turridu. Previous to his joining the army Turridu had courted the pretty Lola, the village belle, but on his return finds her wedded to Alfio, the carrier. Wounded in love and vanity, he takes up Santuzza.

ACT II

When Turridu meets Lola they are reconciled, and he neglects Santuzza, while Lola is faithless to her husband. Santuzza, distracted with being abandoned, tells Alfio of the intrigue of the guilty pair. He challenges Turridu to mortal combat, who unwillingly accepts the defiance and is killed.

LE CHEMINEAU

ACT I

Among the several farm hands of farmer Pierre, Le Chemineau is the best worker and the most cheerful. With him, one of them, Toinette has fallen in love. He loves in return; but the wandering free life means so much to him he will not marry. She explains she can go wherever he goes and though he pictures to her the trials of a wandering life, she will not desist. He decides to leave. Francois, too, loves Toinette; he belittles Chemineau. But Pierre wishing to retain Chemineau, encourages the maid as Chemineau leaves the field. Toinette calls after him, but Francois stays her. In eagerness to follow, she tells of her love and cries that she is already his mistress. As she falls in a swoon the harvest song of Le Chemineau is heard over the fields.

ACT II

Twenty years later. Toinette and Francois are married, and the latter, now an invalid, is worried because their son Toinet is ever sad.

Aline, Pierre's daughter, enters as Francois and Toinette speak of their son's condition (the cause of which Toinette knows); Aline explains that Pierre is in a rage, having learned of her love for Toinet. Francois now, too, knows why his son is so wretched, and upbraids his wife for having kept the secret.

Toinet enters, saying that Pierre had sworn that rather than see him, Toinet, married to his daughter, he would welcome her death. Francois, driving Toinet from him, requests Aline to bid her father come to him. Toinette persuades her husband to allow her to consult Pierre. Pierre enters commanding the twain to leave his farm; he threatens to tell Toinet that he is an illegitimate child. Francois, enraged, rushes at Pierre, but, old and weak, falls to the floor.

ACT III

Two farmers, erstwhile fellow-workers of Chemineau and Toinette, at a wayside inn, discuss Toinet's misfortune, as Toinet, wearied, enters; Catherine, keeper of the inn, sends him to the barn for rest. Chemineau appears, singing; the farmers recognize him, but he does not know them. The mention of Toinette revives his memory; he learns of her marriage to Francois and of her son.

Toinette now arrives seeking her son; Catherine leads her to the barn. The farmers leave while Chemineau remains, ruminating. With difficulty he realizes that he is the father of Toinet. An overpowering desire to see the boy controls him; he goes to the barn and is confronted by Toinette. She accuses him of being the cause of her misfortune; he pleads with her, she forgives him; and turning to the boy, embraces him.

ACT IV

Toinette's house on a Christmas eve. Francois, infirm, resting. Aline and Toinet, now married, about to go to midnight mass. Chemineau offers to remain with Francois if Toinette will join the young people. She does so, saying she hopes Chemineau will never more leave them. Pierre enters telling Chemineau that if he will marry Toinette, he, Pierre, will make him comfortable forever. Pierre leaves. Chemineau, thinking himself unworthy, departs. Francois, having overheard the conversation, calls Chemineau to him; expresses gratitude, and feeling his days are numbered, desires Chemineau to take his wedding ring. Francois falls exhausted, Chemineau comforts him. The church bells announce the conclusion of mass; Chemineau, resolved to leave before the others return, rushes out to lead once more his wandering life.

L'AUBE ROUGE (THE RED DAWN)

Olga is told by her father, a Russian general named Lovaroff, that her lover Serge, a Nihilist, is dead in Siberia. Her father urges her to marry a famous French surgeon, Ruys. But Serge appears at the marriage supper and Olga flies with him to the Russian Nihilists who throng the Latin Quarter, at Paris. Serge is elected to bomb a Russian diplomat visiting Paris. The struggle between his love for Olga and his convictions is intense. He hesitates, and his comrades shoot him. Wounded, he is taken to a hospital. The surgeon who saves his life is none other than Ruys! Serge, conscious of his duty, throws the bomb and dies in the explosion. Olga goes mad.

LA VIVANDIERE

ACT I

1794. Lorraine. Republican soldiers bivouac hardby Manor House of Marquis de Rieul, Royalist. Georges, his son, favors the Republicans; he loves Jeanne, a peasant reared at the Manor through charity. Marion, the Vivandiere, arriving with her donkeycart, serves drink to the soldiers who join in merry song. Georges, while hunting, comes upon the scene; his enthusiasm fires at sight of the soldiers: he orders wine for the men: as Marion asks his aid for his country's defenders, he declares he will enlist instantly. The singing men resume their march. Georges and Jeanne are surprised by the Marquis, who, on learning that Georges is to join the Republicans, disowns him and drives Jeanne from his house. Georges overtakes the men on their march; Jeanne, fainting, is put by the Vivandiere into the donkeycart.

ACT II

Year later. Vendee. Republicans await reinforcements to attack the town held by Royalists under the Marquis. His son is in the opposing ranks though Georges is not aware his father leads the enemy. Marion, to avoid mortal combat between father and son, succeeds in having Georges sent on a mission before action begins. Sentiment now intervenes; Vivandiere exhibits tenderness towards Jeanne who, in turn, teaches her rough protectress a gentle prayer. At length amid wild enthusiasm Sergeant La Balafre tells of stirring battle.

ACT III

War is over. Republicans celebrate victory. Marquis held prisoner in Marion's hut; but she permits his escape at risk of her life. She is brought to trial despite efforts of Captain Bernard to shield her; she is about to be sentenced to death when La Balafre brings news of pardon to all.

THE TALES OF HOFFMAN

LES CONTES D'HOFFMAN

ACT I

The first act is a prologue. Hoffman, a poet, enters the Tavern Luther to join his companions; he seeks solace in drink. His friends believe him in love, but he asserts that to be past-history and narrates the tales of three "affairs".

ACT II

Olympia

A physician's drawing room. Spalanzani's friends have come together to hear his talented daughter, Olympia, sing. And Hoffman, one of the guests, falls in love with her on the spot. As they go to supper Hoffman tells her of his passion and believes not that his declaration falls on a deaf ear. There is dancing; and Olympia waltzes Hoffman off his feet. A Dr. Coppelius comes to say that he has been swindled by Spalanzani. He steals into Olympia's room, from which a noise is heard. Coppelius, in his anger, has smashed Olympia. She was an automaton. Hoffman is dumbfounded.

ACT III

Giulietta

Hoffman's arrival at the house of Giulietta (in Venice) is spurned by Schlemil who loves Giulietta; but she meanwhile is bribed, by Dapertutto, to make Hoffman love her. She succeeds,—by making him believe that he is her ideal. As proof of his love she asks Hoffman to take from Schlemil the key of her chamber. Hoffman demands the key; Schlemil defies him to take it. They fight. Schlemil is killed. Hoffman, with the key, rushes to Giulietta; but not finding her he returns. Alas! to behold her making off in her gondola, laughing at him, and with her arms around another man's neck. Hoffman is disgusted.

ACT IV

Antonia

Crespel, has bade his daughter, Antonia, to sing no more. Hoffman, who has long loved her, is nonplussed at her silence, but soon understands from a conversation between her father and Doctor Miracle, a lawless individual, that Antonia is the victim of consumption. Hoffman, also, asks her not to sing; she promises she will not. When he is gone, Miracle tells her it is nonsense, to sing as much as ever she likes; but she does not forget her promise to Hoffman. Miracle invokes the ghost of Antonia's mother, and to her implorations the girl at length yields. Miracle urges her on and on, until she is utterly exhausted. She falls dying, and her father receives her last breath. Hoffman is heartbroken.

Epilogue

Scene; same as Act I. Hoffman has told his stories. His companions leave him. The Muse appears and says to him that she alone is the mistress to follow, the one who will be forever true to him. His spirit flickers a moment in gratitude. His head sinks to the table, and he sleeps.

COPPELIA

ACT I

Coppelius, an automaton maker, lives in a little village, Gallicia. One of his works he places in his window; it is a girl, and so wonderful is his handicraft that passers-by think the lovely maiden alive. They call her Coppelia. Among other swains, Frantz, falls in love with her, although he already has a sweetheart, Swanilda. The latter is jealous.

ACT II

Swanilda finds the key to the workshop of Coppelius and with her companions she enters. The old man, returning, finds Swanilda and her friends as they are winding up all the automatons and having a lark generally. He frightens them; they all rush out except Swanilda; she hides, and later on, the sly minx, she puts herself in Coppelia's place. Frantz now steals in. Coppelius seizes him whereupon he confesses his love for Coppelia. The old man offers a toast and they drink. Frantz is drugged. Coppelius, with his marvellous magic, tries to bring life to Coppelia. Swanilda, full of mischief, encourages him and at last, behold! she lives. Frantz revives and escapes with his forgiving

Swanilda. Next day there is a fête at the manor house to present a dowry to marrying couples. As Frantz and Swanilda are being united, Coppelius rushes in claiming reparation; but a purse thrown to him by the lord of the manor appeases him, and the fête goes gaily on.

COSI FAN TUTTI

ACT I

Alfonso, a bachelor, wagers with Guglielmo and Fernando, two officers, that their brides, Dorabella and her sister Fiordiligi, will not remain faithful for one day if put to the test. The officers bid apparent farewell to the sisters, but return shortly in the guise of wealthy Albanians. They make love to each other's wives. Despina, the maid, urges her mistress to encourage the men, but in vain. Not wishing to lose his wager, Alfonso bribes the maid, and as the disguised jokers take what is supposed to be poison in the presence of the ladies, Despina, dressed as a physician, saves their lives by humbug mesmerism.

ACT II

Dorabella, worked upon by Despina, at last yields to the addresses of Guglielmo, giving him the photograph of her husband, Fernando. Meanwhile Fernando has won Fiordiligi. Alfonso persuades the maid to disguise herself as a notary and she brings marriage certificates. At this juncture the return of the officers is announced. The Albanians manage to escape that they may appear in their true estate. They expose Despina and place before the faithless women their marriage contracts. But Alfonso, having won the wager, tells all and reconciles the four.

CRISPINO E LA COMARE

THE COBBLER AND THE FAIRY

ACT I

Crispino, cobbler, his wife Annetta, a ballad singer, ever in debt, are wretched. With no market for shoes or song their miser landlord, Asdrubale, infatuated with Annetta, threatens to turn them out. Fiorre loves Asdrubale's ward; but Asdrubale with-holds his consent as well as his ward's (Lisette's) dowry. Asdrubale once more demands rent, and Crispino, frantic, runs away. Annetta listens to Asdrubale but at length follows after Crispino, who vows he will end his life. About to drown himself in a well, he sees a fairy to whom he tells his woes, but she in turn gives him money and promises succor. She foretells he will be famous as a doctor; that no patient will die till she appears. Crispino, scarcely credulous, hurries to Annetta.

ACT II

The twain at last taste happiness. With Crispino's shingle at the door, Annetta dances and dreams of fine gowns. Mirabolano, apothecary, is jealous. Bortolo, an injured mason, is brought in. Despite the doctors, Crispino cures him instantler. Great amazement.

ACT III

Fiore tries to persuade Fabrizio, physician, to bear a note to Lisette. The jealous Mirabolano declines to put up prescriptions of Crispino. Fabrizio pacifies him. Annetta, meanwhile, amuses her friends; but says Crispino has become cruel. As Crispino enters he is met by the fairy, whom he foolishly slights. She strikes his arm and together they disappear in the earth. To the amazed Crispino are disclosed figures of Time and Judgment; a row of candles, he also sees, typifying human lives. The fairy points to Crispino's candle, flickering, and says he will soon die, but that Annetta will be happy for many years enjoying his money. Crispino, startled, sees that the face of the fairy is a skull. At her command he writes a will; ending which he tries to withdraw, but in vain. He begs to see his wife and children. The fairy, forgiving him, vanishes. As in a vision his family appear to him. He is unconscious. At last he awakens and finds he is at home amid those dear to him.

CZAR AND ZIMMERMANN

CZAR AND CARPENTER

ACT I

Carpenter's workshop. Peter Iwanow, a deserter, loves Marie, niece of Van Bett, burgomaster, and is jealous of the French ambassador the Marquis of Cateaneuf, who is attentive to Marie. Van Bett, who thinks himself a wise man, but who is really very stupid, enters, and orders the bell to be rung to call the carpenters; he is in search of Czar Peter, who goes under the name of Peter Michaelow, and who is a friend of Iwanow. Van Bett suspects Iwanow. Chateaneuf discovers the Czar, who enjoins silence, and the Czar names a place of meeting with the ambassador.

ACT II

Garden of an inn. At one table are seated Van Bett, Iwanow, and the English ambassador, Lord Syndham; at a table opposite are Chateaneuf, the Russian ambassador Leforte, and the Czar. The ambassadors are disguised. Their repast is disturbed by an officer, who gives to the burgomaster orders putting a stop to the secret enlistment of soldiers. Van Bett, in his cups, wishes to arrest all present, that he may detect the guilty Peter. They are asked to give their names, and the Czar declines.

ACT III

Court-house. As Van Bett is rehearsing a cantata, Peter arrives Marie makes sport of Iwanow as the false Czar. Peter joins Iwanow and is dismayed to learn that the harbor is closed; Iwanow, however, gives him a passport, received from Syndham, and Peter hastens away. As Van Bett enters to sing the cantata, the vessel of the Czar is seen setting sail. Iwanow is made imperial superintendent and marries Marie.

LA DAME BLANCHE

ACT I

To Gaveston is given the care of Avenel Castle with a treasure hidden in a statue, the White Lady, generally regarded as the protectress

of the Avenels ; but Gaveston does not credit tradition on this point and soon offers for sale the Castle, hoping thereby to buy it in for himself at a low figure. Anna, an orphan, to whom the last Avenel had been kind, means to upset Gaveston's plan. She writes to Dickson, a farmer in her debt, to meet her at the Castle at midnight. He fears her ; but sends his guest George Brown, an English officer, in his stead.

ACT II

At the Castle, Brown is told by the White Lady to purchase the Castle, to outbid Gaveston, and that she will refund him. She realizes that Brown is the officer whose life she, as a nurse, has saved. He does as told and secures the Castle.

ACT III

Anna meets payment with the treasure which was hid in the statue ; she also reveals to Brown his birth, that he is Julius, heir of Avenel. Gaveston, angrily snatches the veil from the White Lady and lo ! Anna, his ward, is revealed. George tells her of his love and she accepts his hand.

DAUGHTER OF THE REGIMENT

ACT I

The Marchioness of Berkenfeld, wife of a French Captain beneath her own station, keeps secret their marriage, leaving their baby girl with the Captain. He is killed in battle ; the child is found by Sulpizio, a sergeant-at-arms who cares for the girl and rears her as a vivandiere. She is known as Maria, the Daughter of the Regiment.

She is well to look at and is loved by a Tyrolean peasant, Tonio, who once saved her life in the Alps Mountains. As she likewise loves him, Tonio clings to the regiment. He, wishing to marry Maria, is obliged to heed the decision of the regiment, which gives its consent, if Tonio will join its ranks. He does so. Shortly after this, Maria's mother, seemingly her aunt, succeeds, by the subterfuge, in inducing Maria to leave the regiment. The young girl is now taught music, dancing and the manners of gentle-folk, and so a year runs by. Her mother in the meantime has hit upon a wealthy Count as Maria's future husband.

ACT II

But Maria longs for Tonio, and the days of her soldier comrades. The Marchioness, still disguised as the aunt, tries to persuade Maria to forget Tonio and to marry the Count. Impossible. As a final appeal the Marchioness discloses her identity to Maria, begging her daughter's consent to yield to her wish. Wedding arrangements are made for Maria's marriage with the Count ; but, mirabile dictu, her mother suddenly relents and agrees that Maria shall marry Tonio, who, by dint of his bravery, has advanced to high rank in the French army, under Napoleon.

DON CARLOS

ACT I

Elizabeth of Valois, daughter of the French King, Henry II., is betrothed to the son of Philip II. of Spain, Don Carlos. Henry, however

for state reasons, interferes and confers his daughter's hand on Philip II. The royal marriage takes place, though Don Carlos cannot quell his passion for Elizabeth, his father's bride.

ACT II

Carlos confides to Rodrigo, Marquis of Posa, who entreats him to leave for Flanders and to forget his love by helping the oppressed Flemings under the cruelties of the Spaniards. Carlos has an interview with the Queen begging her to obtain the favor of the King in the project. Their affection burns with but greater intensity, and Elizabeth tells Carlos she still loves him.

ACT III

The Queen's strong though innocent affection for Carlos is learned of by Princess Eboli, herself in love with the Prince. Her jealousy aroused, she tells all to Philip. The King finds the photograph of Carlos in the Queen's casket.

ACT IV

Opposed to his son for his sympathy with the Flemings, the King is now nearly beside himself. Advising with the Grand Inquisitor, he throws Carlos in prison. Carlos is visited by Rodrigo. Though a friend of the King, Rodrigo is condemned to death owing to the suspicion of the Grand Inquisitor, and while visiting Carlos in prison, is shot through the heart. The people are incensed, and an uprising is thwarted only by the tact of the Inquisitor.

ACT V

Freed from prison, Carlos hurries to St. Just Monastery to bid farewell to the Queen who has arranged to meet him in the lonely cloisters, where it is said, the spirit of Carlos V., in the garb of a monk, may at times be seen. They are surprised by the arrival of the King. Philip hands over Carlos to the officers of the Inquisition who bear him away as the opera ends.

DON GIOVANNI

ACT I

Don Juan, a young Castilian nobleman of licentious habits, rudely forces his way, by night, into the chamber of Donna Anna, who is betrothed to Don Octavio. In the confusion Don Pedro, the father of Donna Anna, enters; he struggles with the ravisher and is mortally wounded. While Don Juan and Leporello are in consultation about some new amour, Donna Elvira, a former love of Don Juan, enters, and taxes him with his cruelty, but he escapes, and leaves her alone with Leporello, who discloses to the disconsolate lady the extent of his master's perfidy.

We are next introduced to the palace of Don Juan, near which a village festival is being celebrated, Zerlina, a peasant girl, being on the eve of marrying Masetto, a young villager. Zerlina is induced to enter the palace with Don Juan, while Masetto, filled with jealousy, is left in charge of Leporello, who has orders to fill the wine-cup for the purpose of intoxicating the distracted lover; but while Don Juan is employing all his arts upon Zerlina, Donna Elvira again enters, and undeceives the young girl, notwithstanding the efforts of Don Juan to make her believe

Elvira is deranged. Donna Anna and Don Octavio, having no suspicion that Don Juan is the murderer of whom they are in search, claim the libertine's assistance in the task they have undertaken, but they soon are enlightened by Elvira, while Don Juan, after having with the greatest effrontery again offered his services to Donna Anna, leaves the apartment.

The festival continues, and Masetto's jealousy in half quieted, when Donna Anna, Donna Elvira, and Don Octavio enter, masked. The dance proceeds, and Don Juan forces Zerlina into a closet; her cries for help are answered by the newcomers, and Don Juan, called on to defend himself, draws his sword, while the thunder of heaven is heard to roll.

ACT II

Don Juan, for the purpose of seducing Elvira's attendant, changes clothes with his servant. In the meantime, Elvira appears at the casement and is persuaded, by the pretended repentance of her seducer, to descend into the street, when he slips off and leaves her with Leporello, who, according to orders he has received, leads her away; at the same instant Masetto enters in search of Don Juan, whom he mistakes for Leporello, threatening the former with death if he should overtake him, and, in return, he is soundly beaten.

Don Juan, to escape pursuit, enters with Leporello the cemetery in which Don Pedro is buried; there, while engaged in light discourse, the statue of Don Pedro utters a warning to the libertine. Treating the matter lightly, Juan jeeringly asks the marble effigy to supper. A splendid repast is spread, and in the midst of this merriment the statue enters and invites Juan to be his guest. Don Juan accepts the offer, and is carried off to the infernal regions in the midst of flames, thunder, and lightning.

DON PASQUALE

ACT I

Don Pasquale witholds consent to the marriage of his nephew Ernesto and Norina, a bewitching widow. The Don, however, wishes to marry; his physician, Malatesta, suggests his sister, Sofronia. Pasquale agrees.

ACT II

The artful Norina sees an opportunity and disguising as Sofronia takes her place. She makes things distinctly uncomfortable for Pasquale who is happy indeed when he finds out the joke.

ACT III

He desists in his desire for marriage and at once allows Ernesto and Norina to wed.

ELAINE

ACT I

Lancelot sinfully loves Guinevere, King Arthur's queen. To be with her he feigns incapability of entering a tourney about to take place. However, he is induced by the queen herself later on to enter the games in disguise. He sets out so to do. On his way he meets Elaine. They mutually love at sight. Elaine gives, as a pledge of verity, her scarf to Lancelot as he leaves for the lists.

ACT II

Lancelot, concealing both his face and name, at length obtains the King's consent to fight within the lists.

ACT III

Lancelot, for the most part successful at the tournament, is badly wounded by Sir Gawain, and at length withdraws. Elaine cares for him, as a result of which his health is restored. Sir Gawain also loves Elaine. He has recognized in the possession of Lancelot a scarf, the gift of Elaine. Gawain upbraids Lancelot for his actions towards Guinevere. Lancelot agrees to leave the scene and departs, after a love scene with Elaine.

ACT IV

Sir Gawain finally returns, bringing with him the scarf (stolen from Lancelot by the queen), and presents it to Elaine. She, thinking Lancelot's love is gone, is overcome and dies. Lancelot, weeping for Elaine, is discovered by Guinevere. They quarrel. Guinevere finally confesses that she stole the scarf.

ELEKTRA

IN ONE ACT

King Agamemnon has been killed by Queen Klytemnestra and her paramour, Aegisthus. The Queen has banished her son, Orestes, and cruelly treated her daughters Elektra and Chrysothemis. The effect on the latter is to develop her sense of womanhood, on the former to urge her on to the point of insanity. Her consuming motive is revenge on her mother and her lover for the death of Agamemnon, whom she dearly loved.

Elektra tries to awaken similar feeling in her sister, but in vain. News (which is false) is brought of the death of Orestes. Elektra, in her strait, feels that she herself must kill her mother since her sister will not aid. As she creeps along the wall a stranger enters. At length he makes himself known as Orestes, and Elektra's rapture is supreme. Orestes kills the Queen and her paramour. Elektra in her frenzy, dances madly until she falls dead.

ERNANI

ACT I

Don Juan, a rebel, seeks refuge in the Pyrennees, and even there ceases not his fractious action upon Don Carlos, King of Spain, molesting his subjects under the guise of a bandit by the name of Ernani. He secretly carries on intercourse with Elvira, the niece and fiancée of her uncle, Don Ruy Gomez da Silva, of Spain, in the neighborhood of whose castle Juan's band ply their depredations.

ACT II

Elvira, against her will, is on the eve of marriage with Silva. Ernani resolves to assist her, and seeking an interview he finds with her an unknown cavalier whose proposals are met with disdain by Elvira. Ernani is about to deal summarily with the unknown person, when he

discovers it to be no other than Don Carlos, the King. Even so, Ernani defies his rival until Silva rushes in upon the disputants and is about to challenge both to mortal combat, when a Royal Esquire entering, reveals the sovereignty of Don Carlos to the dismay of Silva. Carlos, wishing to clear himself, declares to Silva that he has come, having heard of the death of Emperor Maximilian, to consult Silva upon the succession (which he, Silva, secretly desires), while his real object is Elvira herself.

Carlos, wishing to rid himself of Ernani, secures his dismissal from the castle of Silva. Ernani withdraws only to seek with greater energy the relief of the wretched Elvira. Disguised as a pilgrim he re-enters the scene as the marriage of the uncle and niece (by no means an unusual occurrence in those times) is about to be celebrated. As Elvira enters in her bridal gown, Ernani, though a price has been set upon his head, declares himself, removing his pilgrim's hood and asking her to give him over to the troops of the King, who are in search of him. Her uncle, however, actuated by the laws of hospitality, at once puts his fortress in a state of defense to protect zealously the guest who has honored him with his presence. Elvira makes known to Ernani her true feeling for him, the first inkling of which Silva discovers as he returns to them. In spite of his desire to do away with Ernani his ideas of hospitality prevail and as the royal troops search the fortress the fugitive is concealed behind a secret panel. Carlos, enraged, leaves the castle, taking Elvira as hostage for the person of Ernani. And, *mirabile dictu*, Silva, though distracted, still refuses to betray his guest.

The King is gone; Ruy drags Ernani from his hiding place, challenging him to mortal combat then and there. Ernani declines, giving as his reason the age of Silva; but he begs the old man to kill him forthwith, first being careful to tell him that Carlos is in love with Elvira. The result is a united determination between Silva and Ernani against the King, Ernani declaring to make retribution with his life at such moment as Silva may wish it, provided he has first had opportunity to kill their common rival, the King. They set forth in search of Carlos, hoping to rescue Elvira.

ACT III

Carlos is now declared by the Electorate, Emperor of Germany, and as Charles the Fifth, his first act is to pardon a conspiracy against him, the prime movers in which are Silva and Ernani. This restores to Ernani his title of Don Juan of Arragon, and his possessions. With magnanimous diplomacy, Charles the Fifth also bestows on him the hand of Elvira.

ACT IV

In the midst of the wedding festivities an ominous note is heard and the fateful Silva appears demanding the life of the unfortunate Don Juan, which he holds as forfeit. Don Juan, to whom happiness seemed so near, is dumbfounded; but even the tears of Elvira are in vain and Silva declares that nothing save the life of his rival will appease him. Juan madly thrusts his dagger into his breast, and Elvira, before Silva can prevent her, does likewise. Both expire; the baffled Gomez glaring on the ruin he has caused.

FRANCESCA DA RIMINI

The hapless lovers, Francesca and Paolo, are come upon unawares by the hunchback Guido, husband of Francesca and brother of Paolo. As the latter tries to escape his coat catches in the door; Guido is upon him in a trice, dragging him back by the hair. Francesca throws herself between them just as Guido draws his sword, which pierces her body. Dropping his dagger Paolo seizes Francesca and as he kisses her he is run through by Guido. Clapsed in each other's arms the lovers fall dead.

SONG OF THE BELL

Prologue

Wilhelm, a bell founder, sits watching the forge fire glow and fade as his men prepare the metal for the last of his famous bells. His thoughts turn to the past and there appear before him the important events of his life. Seven tableaux follow. He is carried as infant by his mother to be christened at the church. Citizens (chorus) here sing. There follows a love scene between Wilhelm and Leonore. Then the city is en fete, its bells ringing in his honor. Then sounds the tocsin calling men to arms. And finally all hear that Wilhelm is dead just as his last great bell is swung into its place. As if inspired the bell tolls, of its own accord, for the loss of its maker.

FALSTAFF

ACT I

"Falstaff" is based on two of Shakespeare's plays—"Henry IV" and "Merry Wives of Windsor." Falstaff, an over-fed roué, believes himself irresistible to all womankind; thinking he has charmed both Mrs. Alice Ford and Mrs. Meg Page, he writes each a love letter, identical in detail. Mrs. Ford and Mrs. Page, together with Dame Quickly and Anne (Nan) Ford, daughter of Mrs. Ford, meet at the home of the latter; while there they show the letters. What is their astonishment to find that both letters are alike, and written by the same person, Falstaff. A plan is arranged whereby they may be avenged.

ACT II

Nan, in the meantime, informs her mother that her father (Ford) demands that she marry Dr. Caius, whom she does not love. Her mother promises that she shall marry the man of her choice—Fenton. Dame Quickly is sent by Mrs. Ford with a note to Falstaff, inviting him to call. Falstaff falls into the trap, and when he visits Mrs. Ford he is thrown from the window in a wash-basket, like soiled linen.

ACT III

Not satisfied with this revenge, Lady Ford sends Dame Quickly with another invitation to Falstaff to meet her in Windsor Park at midnight. Falstaff again falls into the trap, and while at the Park is frightened by what he supposes are fairies, elves, and imps, as Windsor Park is supposed to be haunted by the spirit of the "Black Hunter." Falstaff is beaten, laughed at, etc.; finally all is revealed to him, and Nan is betrothed to Fenton, all ending happily.

FAUST

ACT I

A German student named Faust, after a life of meditation, wearies at the emptiness of human knowledge. He invokes the Spirit of Evil, which appears to him in the form of Mephistopheles. Through a supernatural power of the latter, Faust is restored to youth, with all its passions and illusions, and is endowed with personal beauty. Mephistopheles, as in a vision, reveals to him the village maid, Marguerite, with whom the student falls in love. He longs to meet her; his longing is soon gratified.

ACT II

Marguerite, noted for her beauty and virtue, has been left by her brother, Valentine, under the care of Dame Martha, a worthy but not vigilant personage. The maiden at first rejects the stranger's advances, but Faust, aided by Mephistopheles (anxious to destroy another human soul), urges his suit with such ardor that Marguerite's resistance is overcome.

ACT III

Valentine, on returning from the wars, learns what has occurred; he challenges his sister's seducer, but, through the intervention of Mephistopheles, he is slain in the combat.

ACT IV

Marguerite, horror-stricken at the calamity, of which she is the original cause, gives way to despair. Her reason is impaired, and in a paroxysm of frenzy she kills her infant. For this she is thrown into prison.

ACT V

Faust, aided by Mephistopheles, obtains access to her cell. They both urge her to fly, but Marguerite spurns their aid, and seeks comfort in prayer and repentance. Overcome by sorrow and remorse, with an earnest prayer for forgiveness, the unhappy girl expires. Mephistopheles triumphs at the catastrophe, but a chorus of heavenly voices is heard, proclaiming a pardon for the repentant sinner; the Evil One, foiled and overcome, crouches at the accents of divine love and forgiveness, while the spirit of Marguerite is wafted upwards to eternal life.

LA FETE CHEZ THERESE

ACT I

A charming young Duchess visits the shop of her modiste. Hiding behind a long mirror is the gallant young lover of the modiste and of a sudden the Duchess is frightened by him—she hurries away.

ACT II

The young man is enamoured of the Duchess and makes himself known to her at a masquerade garden party. She recognizes him and runs away. The clever gallant makes a second disguise and prevails upon the Duchess to grant him a rendezvous. At this juncture the modiste appears and pathetically explains matters to the Duchess who turns over the truant to his first love.

FEUERSNOTH

LACK OF FIRE

On a holiday children collect chips for the Sonnenwend fire. Sentlinger, burgomaster, gives them a basket of wood, while Diemut, his daughter, passes around candy. Kunrad opens the door of his little house in response to the knock of the children, and in honor of the occasion he gives to them the wood of the house. Kunrad and Diemut fall in love; but as Kunrad kisses her, she becomes angry and runs into the house. Later as the Sonnenwend fire is crackling, Kunrad from below, asks Diemut on the balcony to permit him to enter. She tells him to step into a basket which she raises half way, leaving him to dangle as reward for his impudence. Kunrad, angry, summons the aid of magic, and Feuersnoth takes place; viz: the light of the city goes out. Kunrad sings, "All warmth comes from woman, all light comes from love, from the body of a maiden alone can you again receive your warmth." He reaches the window sill and is drawn in through the window by Diemut. Soon the fires are lightened again and all know that the maiden body of Diemut has overcome the magic.

FIDELIO

ACT I

Florestan, a Spanish nobleman and friend of Fernando, prime minister, by exposure of the misdeeds of Pizarro, awakened the hatred of the latter, who was not without the means of gratifying his malignity as custodian of a fortress used as a political prison. He managed to take Florestan, and confining him in a dungeon, started a report of his death. The nobleman would have died had it not been for the faithful love of Leonora, his wife, who, not believing him dead, and suspecting Pizarro, finally, in the guise of a young man, calling herself Fidelio, received employment from Rocco, head jailer under Pizarro. The youth gained the affection of the old man and also of his daughter, Marcellina, the latter becoming neglectful of her rustic lover, Jaquino. Leonora, with the best of motives was obliged to encourage the girl because of her influence over Rocco, and they together so far prevailed upon him that he consented to allow Fidelio the privileges of the prison. Pizarro received notice that the prime minister was on his way to the prison. Something must be done to avert the possibility of Fernando becoming aware that Florestan was there detained. Rocco is commanded to kill and bury the supposed criminal in the inner dungeon. He refuses to kill, but will dig the grave. Pizarro agrees to do the former.

ACT II

Rocco, with Fidelio, repairs accordingly to the vault where Florestan is discovered. The two proceed to clear out an old cistern which is to be the place of burial. Pizarro enters the dungeon and is about to give the fatal blow when Leonora throws herself between her husband and his would-be-murderer. Her sudden avowal of her name causes a hesitation on the part of Pizarro, but he again raises the dagger, when he is accosted with a pistol in the hands of Leonora. Florestan is saved. A moment after, trumpets announce the arrival of Fernando. Pizarro is



MURATORE



GALLI-CURCI

summoned to meet him. Rocco leads forth Florestan and the heroic Leonora. Many prisoners are released, and the occasion is one of joy to all.

THE FLYING DUTCHMAN

A Dutch captain once tried in vain to double the Cape of Good Hope. He swore he would accomplish his purpose if he had to sail forever. The Devil, overhearing the oath, condemned him to sail until Judgment Day, unless he could find a woman who would love him faithfully until death. Only once in every seven years could he land to search for the maiden who might effect his release.

ACT I

A seven years ended. Daland, a Norwegian captain, has anchored in a bay within a few miles of which is his home, where Senta, his only daughter, awaits him. The Flying Dutchman's ship anchors near that of Daland, who does not perceive it. The Dutchman springs eagerly ashore. Daland suddenly sees and questions him. He invites the Dutchman to his home.

ACT II

Daland's house. Senta is seen in a room, on the wall of which hangs a portrait, of the Flying Dutchman, which has deeply touched her. She sings the ballad, to her companions, of the Flying Dutchman. They chide her and ask if she would have the courage to love an outcast. She passionately declares she would, and prays he may appear. Erik, her lover, enters. He tells of the arrival of the two vessels. Daland and the Dutchman enter. Senta loves, and in accordance with her father's wish, agrees to marry the hero.

ACT III

The two ships are seen again. As Senta comes to the shore she meets Erik who implores her to reconsider. She is determined. The Dutchman, however, observing the two, mistakes Senta's patience for regret, and bidding her a passionate farewell, rushes to his ship. Senta declares her love to be true. The Dutchman proclaims from the deck that it is better for her to be free, and sets sail. Senta, overcome with grief, casts herself into the seething waves, thus showing her faithful love and releasing the Flying Dutchman from his fearful curse.

FRA DIAVOLO

ACT I

Lorenzo, officer of dragoon's, announces a reward for the capture of brigands. Lord Cockburn, and Pamela, his wife, enter. They have been robbed. Lorenzo with the dragoons leave to capture the robbers. Lord Cockburn upbraids his wife for receiving the attentions of the Marquis of San Marco who is travelling with them. The Marquis, who is Fra Diavolo in disguise, enters; he is greeted by the inn-keeper, Matteo, and his daughter Zerlina. While dining he hears Zerlina narrate the escapades of the famous brigand. He flirts with Pamela purloining mean-

while her locket. The mighty Lorenzo now appears; having slayed most of the bandits and retaken the Englishman's property, he has received the reward above mentioned. He hopes for the hand of Zerlina.

ACT II

Zerlina's chamber adjoins that of Cockburn. She conducts the Lord and Lady to their apartment and sings for joy at her coming marriage with Lorenzo. Meanwhile, Giacomo and Beppo, pals of Diavolo, enter the window. Concealed, they watch Zerlina preparing for bed. She falls asleep, and they proceed to rob again the Lord and Lady. A noise is heard. Lorenzo and the dragoons enter; the three sleepers are awakened, while Diavolo, still as the Marquis, cuts off the retreat of the bandits. At sight of the Marquis, Cockburn and Lorenzo are once more jealous. A duel is arranged.

ACT III

Diavolo, now in brigand's dress, awaits Lorenzo. There approaches the wedding procession of Zerlina and Francisco, a peasant. Lorenzo, espying Giacomo and Beppo, arrests them. He hopes to take their chief also and laments the loss of Zerlina. His companions are forced to lead Diavolo into a trap, and he is shot. Lady Cockburn now discovers that her former admirer was a brigand, and by way of diversion, Lorenzo wins Zerlina.

DER FREYSCHUTZ

There was a superstition in the middle ages that persons, employed by owners of large tracts of forests, as foresters, thought there was an evil spirit abiding in the forest laying snares to gain the souls of honest hunters by the tempting offers of unerring bullets. The word Freyschutz (free shooter) signifies a person who shoots with these magic bullets, always hitting the mark. There once lived an old farmer by the name of Kuno. Agathe, his only daughter, was betrothed to Max, a young hunter in the employ of her father. Kuno desired to retire from his post, which was hereditary. He, having no son, had requested the Prince to appoint Max, his future son-in-law, in his stead. The Prince consented on the condition that Max should prove himself a good marksman in a trial shot. On the result of this test depended the fate of the two lovers. The evil spirit was called Zamiel, and in order to feel the influence of his power, one must agree to surrender one's life and body to Zamiel on a certain day, before which time, however, one might be successful with the magic bullets.

ACT I

The first act opens as Max is dejected, filled with forebodings as to the test of the next day. Now Caspar, a comrade of Max had entered the compact with Zamiel, and Caspar, perceiving the mental condition of Max, and also desirous of obtaining a concession from Zamiel, by bringing him a victim and perhaps two, took advantage of Max's state of mind; consequently he assured Max that he could enable him to get some magic bullets, and agreed to meet him at Wolf's Glen, the abode of Zamiel. For that purpose Max hurried off bidding a hasty adieu to his beloved Agathe.

ACT II

Agathe was haunted by a presentiment that disaster would attend her wedding day; the portrait of Kuno's ancestor, the first who had filled the hereditary post, had fallen twice, and other odd things had happened. In vain Annchen, relative and friend of Agathe, endeavored to cheer her.

Max proceeded to Wolf's Glen, received the bullets, and returned for the contest on the next day.

ACT III

Max made three shots, which so pleased the Prince that he urged still new proofs of the superior marksmanship of the young hunter. Now, the night before, Max had received four magic bullets while Caspar retained three for himself. The last bullet given by Zamiel was always true to its master's evil design, and when this last bullet was shot by Max, Agathe fell. The bullet had struck but not harmed her, as she wore a relic which was proof to every charm. Zamiel, defeated in his foul purpose, then directed the bullet to the head of Caspar. An aged hermit, whom everybody revered, interposed in favor of Max. Max was to pass one ordeal year here, and then, if blameless, receive Agathe in marriage. The trial shot was abolished forever.

GERMANIA

ACT I—A Prologue

Scene, a mill near Nuremburg. Students, disguised as millers, are plotting and writing pamphlets. The police arrive; but their coming has been heard of so that when they enter wheels are turning and all are busy. Still they make some arrests, among others, Carlo Worms. Frederico Loewe, his intimate friend, is gone to the wars and has entrusted to him the care of his affianced Ricke. Worms, forgetful of duty and friendship, falls passionately in love with Ricke who succumbs to his overtures. She upbraids him, however, and Frederico shortly returns.

ACT II

A woodman's hut in the Black Forest. Frederico and Ricke are married, she having told him nothing of her relations with Worms. Worms appears, and upon learning they are married, he is beside himself and rushes out into the forest; Frederico follows to aid him. Ricke is struck with remorse at having deceived Frederico and she too disappears. On his return, Frederico finds a bit of paper from Ricke saying she is gone, but giving no reason. A terrific storm takes place. Little Jane, Ricke's sister, greatly frightened, tells Frederico of Worms' love for Ricke. He comprehends all.

ACT III

Meeting of different fraternities at Koenigsberg. All attending wear masks. Worms is chairman. One man, daring to object to the rulings of Worms, is challenged. Tearing off his mask he is seen to be Frederico. A duel is arranged, but is stopped by the entrance of the Queen and the Prince. Peace is restored.

ACT IV—An Epilogue

Leipsig battlefield. Ricke finds Frederico mortally wounded. She also finds the dead body of Worms. Frederico asks her to forgive Worms even as he himself has done, and with his last breath he asks, "Who has conquered?" She replies, "Germania." Frederico dies.

L'ENFANT PRODIGUE

THE PRODIGAL SON

As the sun rises Lea and Simeon mourn their long-lost prodigal son, Azael. Youths and maidens bring gifts of flowers and fruits. Azael enters, repentant and exhausted; he sinks to the ground. Both mother and father forgive him and thank God for his safety and return.

LA GIOCONDA

Italian story of the seventeenth century, when the Republic was ruled by the awful Council of Ten which formed the Tribunal of the Inquisition

ACT I

Public Square before Ducal Palace. The heroine, a street singer known as La Gioconda, because of her bright spirits, is loved by Barnaba a spy of the Inquisition; but she spurns him, being in love herself with Enzo, a Genoese nobleman. In revenge, Barnaba denounces Gioconda's blind mother, La Cieca, as a sorceress. The mob, about to ill-treat Cieca, is prevented by Enzo. Now, Enzo has incurred the enmity of the Council of Ten, and has been proscribed. He enters, in the guise of a fisherman, for the purpose of seeing his lady love, Laura, who, during his banishment, has been forced to wed Alvisé, the Head of the Council. The mob threatens Enzo as well as Cieca and Gioconda. But the appearance of Alvisé, with his wife, prevents violence. In return, Cieca invokes God's blessing on Laura, and begs her to accept a rosary. Meanwhile Laura and Enzo have exchanged glances of recognition which have been observed, however, by Barnaba, who has known of their former love and who now sees the means for revenge on Enzo. Barnaba is doubly angry at Enzo because the latter not only thwarted Barnaba's attacks on Cieca, but is now loved by Gioconda, whose love Barnaba, himself, sought. Barnaba tells Enzo that Laura will meet him on his ship—having induced Laura to agree to do so. He then advises Gioconda and Alvisé of the rendezvous.

ACT II

At Enzo's ship. The lovers are about to set sail. Enzo leaves to give orders to his crew. In his absence Gioconda appears. She, jealous, is about to stab Laura when she sees the rosary which shows her that Laura it was who saved her mother. Henceforth Gioconda will do all in her power to aid Laura. Now Alvisé enters, having been told by Barnaba of Laura's meeting with Enzo. He accuses her of infidelity and condemns her.

ACT III

Alvise's Palace. Alvise commands Laura to drink poison. Gioconda has secretly filled the cup with a sleeping potion, however. Alvise, in savage joy, exhibits the supposed corpse of Laura to his guests. Enzo, about to stab Alvise, is taken prisoner. Gioconda now agrees to give herself to Barnaba if he will give over to her Laura's body and also secure the release of Enzo. Agreed.

ACT IV

Laura, restored, joins Enzo and they fly. Gioconda, having thus sacrificed her own love for Enzo, seizes a dagger and as Barnaba appears to claim his reward, she cries, stabbing herself to the heart, "I have sworn to be thine; take me! I am thine!"

THE GIRL OF THE GOLDEN WEST

A Story of the days of '49 in California

ACT I

The "girl," Minnie Smith, is a spirited lass raised among the miners. On her father's death she continues his business, and "runs" the "Polka" saloon. She, by sheer force of character, rules, as a Queen her subjects, the rough, profane men who drink and gamble at the "Polka."

Rance, the Sheriff, is also a gambler. He loves Minnie to desperation; but she laughs at him. One day a stranger enters the saloon; he proves to be a young man Minnie had met on a journey shortly before, and he loves at first sight. It is none other than Dick Johnson, a noted road agent, about to raid the saloon, knowing that the men, generally, had made the "girl" custodian of their valuables. Her simple faith and purity touch all that is best in him, however, and he gives up his project.

ACT II

Later he calls on her in her mountain cabin; a blizzard compels him to pass the night. As he is leaving he is shot by a posse and falls wounded. She carries him to her cabin, secreting him in the rafters. The sheriff appears and commands her to give him up. As she is pretending ignorance of the whereabouts of the wounded man, a clot of blood drops from above on to the sheriff's hand. The secret is out. In her desperation she appeals to the gambling instinct of the sheriff, offering to play for the man's life, she to marry Rance if he wins. As she sees Rance winning, she substitutes for her losing cards, a winning hand which she has had concealed. She claims as stakes the wounded man.

ACT III

Later, as Johnson makes a second attempt at escape, he is taken and about to be lynched. But the parting scene between the two so appeals to the mob, that Minnie is told that her escape with Johnson will not be too closely followed up.

DIE GOTTERDAMMERUNG

Prologue

ACT I

This act opens in the Hall of the Gibichungs, on the Rhine, whither Siegfried is come, having left Brunnhilde. Here he is drugged with a magic love potion by Gutrune, who desires to marry him. The philter causes him to forget Brunnhilde, and he falls in love with Gutrune. He goes with her brother, Gunther, to capture Brunnhilde. Disguised as Gunther, Siegfried overcomes Brunnhilde and hands her over to the Gibichung.

ACT II

The frightful situation is then worked out in Hagen's castle on the Rhine. Siegfried appears as Gutrune's lover, Gunther as Brunnhilde's. The latter is beside herself with despair because Siegfried, who is under a spell, does not know her.

ACT III

Hagen stabs Siegfried, who in his last moments recovers his memory. Brunnhilde finds him dead; and the truth of his bewitchment dawns upon her. She still loves him. They heap up logs. The dead hero is placed upon the pyre; but not before Brunnhilde has taken the fatal ring from his finger and cast it into the Rhine. The Rhine maidens appear singing. The air darkens, the flames rise. Brunnhilde on her charger, Grane, leaps into the flames. The Rhine rises, and Walhalla is no more.

GRISELIDIS

ACT I

During the fourteenth century the Marquis Saluzzo, the shepherd Alain and the shepherdess Griselidis lived in Provence. Although beloved of Alain, Griselidis quickly realized that Fate meant her for a marquise when Saluzzo saw and loved her. Off to the castle she went and married the Marquis.

With the birth of a son, Loys, trouble begins: for the Marquis must help quell the Saracens in war. Despite the prior of the castle, who tells the Marquis that when husbands are away wives will play, for the Devil will tempt, the Marquis defies the Devil. He even gives him his wedding ring that the Devil may strengthen his suit—so great is the confidence of the trusting Marquis. Off he goes to the war.

ACT II

Scene: a garden overlooking the ocean. The Devil and his wife explain to Griselidis that it is the desire of the Marquis that Fiamina (the Devil's wife) shall take charge of the household, which idea, to their surprise, Griselidis accepts. Alain appears and makes love to Griselidis. Her child enters and saves the situation. The Devil hurries off with the child.

ACT III

The Devil tells Griselidis that for a kiss he will return to her the child. She hesitates. Just in time the Marquis returns, having vanquished

the Saracens. But the loss of the boy annoys him. He determines to search for his son, but by magic his weapons disappear. He and his wife pray and their prayers defeat the fiend. They pray again; the tryptych opens and they behold their child.

LA HABANERA

ACT I

After a drinking scene between four men, and an exchange of musical phrases hardly long enough to be entitled a love duet between Pedro and Pilar, his fiancée, Ramon murders Pedro, his brother, as the latter is hastening after Pilar, who goes to see the people dance the habañera outside.

ACT II

A courtyard shows Ramon, his father, Pilar, and neighbors assembled, still lamenting the death of Pedro. No one knows that Ramon is his murderer; indeed, the latter had sworn to his father to avenge the brother's death. Pedro's ghost appears (while the company dance the habañera) visible only to the terrified Ramon, and swears that if the latter does not reveal the truth by the following day, when a year will have elapsed, Pilar, with whom Ramon is madly in love, will die.

ACT III

The third act is laid in a cemetery, where mourners place flowers on the tombs of their dead. Here are Pilar and Ramon. Making love to her after the others have left, Ramon finally reveals the truth. Pilar falls dead on the tomb of her dead lover and Ramon rushes madly from the stage as the curtain falls.

HANSEL AND GRETEL

The story is from Grimm's fairy tales, and the text was written by Adelheid Wette, the composer's sister. She arranged the story in dramatic form for the amusement of her children, and her brother wrote a few little melodies to accompany the performance. When he read the story, however, its possibilities so appealed to him that he determined to write a full orchestral score.

ACT I

The scene shows the hut of a poor broom-maker. Hansel and Gretel, the children, await their parents, who have gone for food. Forgetting their work and hunger they dance and sing. The mother enters. Finding the children idle, she is angry, and in her rage upsets a jug of milk which was to have been their supper. The mother's vexation cools and only sorrow remains. She gives the children a basket and sends them out for strawberries. Soon she falls asleep, but is awakened by her husband, Peter, who enters with a basket of food. His joy turns to anger when he learns the children are gone to the forest, perchance near the Ilsenstein, where an old witch lives who allures children in order to bake and devour them.

ACT II

The second scene is laid near the Ilsenstein. Hansel and Gretel are frolicking. Suddenly they realize they are lost, but in the midst of their fear, the Sandman sprinkles sand in their eyes; and they, after reciting their prayer, fall asleep.

ACT III

The third act shows the Witch's House. The Dawn Fairy has awakened the children; but in place of fir-trees, they discover the witch's house, with an oven on one side and a cage on the other, both joined to the house by a curious fence of gingerbread figures. The children break off a piece and are nibbling at it, when the old witch captures them. After a series of incantations, and much riding on her broomstick, she prepares to cook Gretel in the oven; but as she looks into it the children cleverly tumble her into the fire. As Hansel and Gretel are dancing in their joy the oven falls and a bevy of children, restored from their gingerbread figures, swarm about them. Amidst a swelling chorus of gratitude two of the boys drag the witch from the ruins in the form of a big gingerbread-cake. The father and mother appear. Their long quest is over.

HENRY VIII

ACT I

Palace Hall. Gomez, Spanish ambassador, tells the Duke of Norfolk his presence is due to Catherine and that it is because of his desire to be near Anne Boleyn whom he loves. Catherine, Henry's Queen, knows of this attachment and has in her possession a letter from Anne Boleyn which contains words of love. Norfolk, believing that Henry wishes Anne for himself, warns Gomez. News arrives that Buckingham is condemned to die. The King enters: all save Norfolk, Gomez and Surrey withdraw. Henry says his Queen is to have a new maid of honor; Gomez is upset fearing Anne will be chosen.

Scene changes. Henry chats with Surrey over the Pope's aversion to his divorce. Catherine enters asking why she is called. Henry tells her of the new maid; she thanks him and then intercedes for Buckingham. Henry is obdurate. They wax warm. The Queen charges Henry with lack of love for her, while he tells her their marriage is morally wrong. Boleyn enters and the King presents her to Catherine, at the same time creating her Marchioness of Pembroke. There is heard the funeral march of Buckingham—a fateful premonition in Anne's ears.

ACT II

Richmond Park. Gomez enters, followed shortly by Anne with her ladies. Anne, rebuked, sings of her love for Gomez. Henry enters. Anne agrees to marry him if he will make her Queen. Catherine appears—she upbraids Anne, who turns to Henry for support. Ill news comes from Rome; but Henry will none of it until the morrow. Dancing and grand fête.

ACT III

Henry talks with the legate from Rome and is defiant. Anne enters; Henry's jealousy is apparent. Further talk with the legate follows till Henry appeals to his subjects, announcing himself the head of the English Church, and Anne Boleyn his Queen.

ACT IV

Dance proceeds in Queen's apartments. Norfolk and Surrey discuss the King and his suspicion of Anne. Gomez enters bearing message from Catherine to Henry. Gomez tells Anne that Catherine still holds the compromising letter. Henry, in a rage, bids Anne to quit his presence and orders Gomez to leave England. Gomez gives Henry Catherine's dying message. They depart for the castle where Catherine is. She makes her last gifts; among them a book in which she puts the fatal letter from Anne to Gomez. Anne begs for the letter but with a last effort Catherine throws it into the fire and expires.

HERODIADE

ACT I

A caravan of Jews, with gifts for Herod, awaits daybreak at his Palace. A dispute arises. Phanuel reproves. Salome (daughter of Herodias) appears. She tells Phanuel (who, amazed at seeing her in the Palace, wonders if she knows not her parentage) she seeks her mother; and not finding her she asks for John, the Prophet. She is comforted by Phanuel and sets forth anew.

Herod appears, seeking Salome whom he loves madly. He apostrophizes her; he is interrupted by Herodias, who excitedly informs him she has been insulted, and called "Jesabel," and by John, whom she calls the "Impious Prophet." She demands John's head. Herod sagaciously refuses. As she is about to go, John appears; his denunciation ceases not; so intense is it both Herod and Herodias leave in despair. Salome, who loves John, re-enters and tells him of her passion. He will none of it.

If she will love him, it must be with an ideal love. He exhorts her to follow the new faith and thereby gain immortality.

ACT II

Herod, consumed with love for Salome, rests not; slaves dance and sing; one offers him a potion, declaring its magic will reveal to him the face of his beloved. He drinks; is overcome; sleeps. Phanuel enters. Herod rouses. He is taken to task for devoting his thought solely to a woman to the neglect of his kingdom. This he proudly resents. Messengers, from allied forces, arrive, bearing tidings of assistance and loyalty. Herodias announces the early arrival of the Proconsul, Vitellius; this news disquiets the conspirators. The people ask, and are promised, certain things by Vitellius.

ACT III

Phanuel, something of an astronomer, while studying the heavens is asked by Herodias to read her horoscope. He reads that she is a mother and that her star is oft outshone by that of Salome. She begs him to reveal to her her daughter. He points to Salome, who at the moment enters, but Herodias, on seeing her rival, absolutely repudiates her.

Salome comes into the Temple in a fainting condition. She is overcome at learning that John has been cast into prison. Herod appears, finding Salome. He declares his love for her; she spurns him, telling of her love for John. The angry King asserts he will have them both put to death.

It is the worship hour at the Temple and thither come Herod, Vitellius, Herodias and many others. The Fathers demand that John shall die. He is brought before them but Herod will not condemn him. The King secretly assures his pardon provided John will aid him in his plans. John declines. All are amazed when Salome begs to share his fate. Herod finally condemns them both to death.

ACT IV

Prison. John, preparing for death, prays for strength in his battle against his love for Salome. She appears. John taking this for a divine sign declares his love for her. Men arrive to carry John to his execution, and Salome to Herod.

Palace. Chorus and ballet. Celebration of citizens. Salome once more begs to be permitted to die with John. She beseeches Herodias to save him, explaining that when abandoned by her own mother John had protected her. Salome speaks bitterly of her mother. Herodias, who had decided to aid Salome, now remains silent.

Executioner appears. The cry is raised: "The Prophet is dead." Salome utters a curse on Herodias, who collapses, declaring herself to be the mother of Salome. Salome stabs herself.

THE HUGUENOTS

ACT I

Marguerite de Valois, betrothed to Henry the IV., anxious to reconcile the disputes between Catholics and Protestants, sends her page Urban to invite Raoul de Nangis to her chateau. Raoul receives the invitation while visiting the Count de Nevers, who, with his brother Catholics, slights Raoul and mocks his Puritanical servant, Marcel, but who, on recognizing the royal invitation, treats him with marked distinction. Marguerite communicates to Raoul her project to form a union between him and Valentina, daughter of the Count de St. Bris. The contending parties swear the oath of reconciliation; but when Valentina enters, Raoul recognizes in her the one he has seen in De Nevers's apartment, and indignantly repudiates his presumed dishonor, and Marguerite's plan is defeated.

ACT II

The second act is a picture of life in Paris in 1572. Here are the Sunday festivities of the population in the Pre-aux-Clercs, mixed with the Catholic Litany and Huguenot songs. A collision is about to take place, but is interrupted by the entrance of gypsies. Count de St. Bris, having been challenged by Raoul, forms a plot for his assassination, the details of which are overheard by Valentina, now married to De Nevers. She communicates the scheme to Marcel; and when the principals and seconds in the duel are surrounded with St. Bris's followers, a body of Huguenots come to the rescue at the call of Marcel. The conflict waxes hot in words, and is about to come to arms, when Marguerite enters and stops the insurrection. On Raoul finding that he owes his life to Valentina, Marguerite explains to him that the visit of the former to De Nevers, in the first act, was to ask him, as a loyal chevalier, to break off her union with him, as proposed by her father, since she loved Raoul. The despair

of the latter at this explanation, and the exultation of St. Bris that it has come too late, with the marriage festivities of Nevers and Valentina, form the close of Act II.

ACT III

In the third act, Raoul, in despair, visits Valentina for the last time. At the approach of Nevers, St. Bris, and others, she conceals him behind some tapestry. He thus overhears the plan arranged by Catherine de Medici to slaughter the Huguenots on the eve of St. Bartholomew. After the departure of the conspirators an affecting interview takes place between Valentina and Raoul, the former striving to detain him for fear he should be included in the general massacre. He hesitates between love and honor; but the latter prevails, and he makes his escape by the window.

ACT IV

Raoul, at a ball, apprises the Huguenots of their peril, and then, before a Protestant church, in the midst of the slaughter, meeting Valentina, he hears that Nevers has been killed. Marcel enters, wounded, and blesses and unites Raoul and Valentina, on the brink of eternity; and the lovers, with their faithful adherent Marcel, fall by a discharge of musketry.

IRIS

ACT I

The Voice of the Sun proclaims himself God. The blind Cieco's daughter, Iris, is playing in the garden. With reverence she hails the Rising Sun. A rich young man, Osaka, struck with the beauty of Iris, conspires to secure her for himself. Kyoto, a procurer, and Osaka, arrest her attention with a puppet show. Iris, who has left her garden to see the play, is carried off. The people tell Cieco that Iris has gone to Yoshiwara, a place of ill-repute. The old man, thinking that she has done so willingly, weeps and curses.

ACT II

Iris asleep. Osaka enters. Kyoto inflames his desire by praising the wondrous beauty of Iris. Osaka pays Kyoto richly. Iris awakens, and amazed at her rich surroundings, thinks herself in Paradise. Her garments and all in the room fascinate her. Osaka appears; he ardently woos Iris, who is frightened and repulses him. He calls Kyoto to take her away. Kyoto has her clothed in transparent garments; Osaka cannot resist, and offers any price for her. Cieco appears, calling Iris, who answers him. Kyoto cries in loud voice that Iris is his, that he has purchased her from her father. The old man bitterly curses Iris; she, overwhelmed, leans from the window to the sewer below, and is lost.

ACT III

The body of Iris is found by rag-pickers. As they quarrel and tear her dress from her, the body moves. Iris is between life and death. She sees before her the souls of Osaka, Cieco and Kyoto. She bemoans her sad fate, exclaiming: "Why, why!" The rising sun soothes her; she hails her one salvator, the God of Day. The warmth of the sun opens the flowers and Iris becomes one with them, and as the opera ends, the Voice of the Sun is heard to sing "I am Life."

THE JEWESS

LA JUIVE

The scene is laid in Constance about 1414. Leopold, a prince coming home from the wars, loves the beautiful Jewess, Rachel, daughter of the goldsmith Eleazar. To better serve his cause, he feigns to be a Jewish artist; his plan is thwarted, however, and it is disclosed to Rachel that he is Leopold, the princess Eudoxia's husband. Indignant at his treachery, she denounces him publicly, whereupon the Cardinal excommunicates Leopold, pronounces malediction on Rachel and Eleazar, and they are all thrown into prison to await execution. Rachel, out of pity for Leopold's wife, revokes her charge against Leopold; he is banished, while Rachel and her father are again sentenced to death for conspiring against a Christian. Her father states to all assembled, just as he and Rachel are to be thrown into a caldron of fire, that Rachel is really the child of the Cardinal—this he does to be revenged on the Cardinal for having condemned him to death.

LE JONGLEUR de NOTRE DAME

THE JUGGLER OF NOTRE DAME

ACT I

The scene is in the Cluny Monastery and the public square. Venders are offering their wares, for 'tis Market Day—also May Day, in celebration of which children dance the "Bergerette". An itinerant juggler approaches. The happy crowd is dismayed at his appearance, haggard and worn as it is. One gamin cries "King Famine," to which our hero retorts, "King Juggler". The people call for a song. They hit on "The Praise of Wine," which with obeisance to the Virgin, Jean, the juggler, in a piping voice, essays to sing. But stay! the indignant Prior is seen on the Abbey steps; the crowd slinks away—Jean is left alone, trembling and afraid. But the Prior speaks with Jean, urging him to mend his ways and seek salvation. Brother Boniface, lord of the refectory, enters; he takes up the theme, re-enforcing all that the Prior has said. Dinner is announced; the monks enter the Abbey, Jean following behind.

ACT II

The monks are at work. A new statue of the Virgin is prominent. The Musician Monk is teaching several others a Hymn he has composed to the glory of the Holy Virgin. Human nature is attested to by a wrangle among the Poet Monk, the Sculptor Monk, and the Painter Monk. As it waxes warm the prior appears: he calls them to account. They all leave the hall, save Jean who is much depressed. His life seems to him futile. He can create nothing in honor of the Holy Mother. But Boniface encourages him, extolling to him the virtue of simplicity and of humility. He narrates the legend of the sage bush—the lowliest of plants. The story runs: The Virgin, with the babe Jesus, is fleeing from the soldiers of Herod. She asks the rose bush to conceal the child—but alas! fearing damage to its bloom the proud rose declines. Espying nearby a sage bush the Virgin cries out: "My little sage, do thou open thy leaves to my infant:"—and the lowly plant at once unfolded and, forming a cradle, received the child Jesus while he slept and hid Him

among its branches. And thus the Virgin, the most blessed of all women, has made the sage bush the most blessed of all plants.

ACT III

Jean enters the Chapel on tiptoe, not thinking he is observed ; but he is and that by the Painter Monk who is at work on the statue of the Virgin. The Painter hides ; he sees Jean as he drops his monk's garb—disclosing his juggler's costume. Jean's motive is the best—he will honor the Virgin by doing that which he can do best, viz. : the juggler's art. He is performing his most difficult feat when lo ! in come the Prior and other monks, they having been advised by the Painter. They are outraged by the seeming profanation and mayhap would have pounced upon Jean had not Boniface intervened and directed their eyes to the statue of the Virgin. A celestial light surrounds her face. "A Miracle !" they gasp. Angelic voices are dimly heard. Jean is awestruck and begs forgiveness from the Prior. But the Prior beseeches him to pray for him and his fellow monks. Little Jean observes the illumination of the Virgin's features and stands transfixed—he realizes with ecstasy, "Blessed be the simple." His soul passes on to the Holy Virgin while the Monks chant the Kyrie Eleison—their voices blending, the while, with angelic Hallelujahs from above.

KOENIGSKINDER

ACT I

A King's daughter was held prisoner as a goosegirl by a witch. In her hut she was found by a prince. They loved and were eager to go away, though she refused the crown he offered for her wreath of flowers ; but she could not break the spell which held her captive. The prince gave her the crown and set off.

There came to the witch's hut a broommaker and a woodchopper, led by a minstrel. They were citizens of Hellabrunn, which was without a King. They ask the witch who their King is to be. She tells them the first man to enter the gates at twelve on the day of the Hella Festival, be he rich or poor, shall be their King. The minstrel sees the goosegirl, and through the prophetic gift of poets sees in her a born princess for his people. He breaks the spell and away she goes with him to town.

ACT II

Misfortunes have beset the prince. That he might better know how to rule his future people he had taken service as a swineherd at Hellabrunn. The Innkeeper's daughter had become enamoured of him, but he repulsed her. He thinks of the goosegirl whose wreath reminds him of duty. He tries to teach the Burghers their own worth, but the wench accuses him of stealing ; he is to be put in prison when bells proclaim the festal hour. The gates swing open to admit the new King ; and lo ! the goosegirl, wearing her crown, enters with her flock and the minstrel. The lovers embrace, but, alas ! only the poet and a child believe them of royal blood ; the crowd jeers, and pelts them with stones. The people drive them forth, burn the witch, and cripple the poet.

ACT III

The lovers seek the home of the prince but lose their way in a snow-storm. They eat a loaf poisoned by the witch ; it kills them. Children, guided by a bird, find their bodies. The minstrel sings their virtues.

LAKMÉ

ACT I

The scene is in India, and the opening incidents occur near the abode of Nilakantha, a Brahmin, who, with his followers, still abhors the invading race. Gerald and Frederick, officers in the British Army, with Rose and Ellen, visiting the East, while strolling in the environs, desecrate the sacred grounds by their presence. Brought to a sense of their intrusion, they depart, but Gerald remains for the purpose of sketching some jewels which have been left in the garden by Lakmé, the Brahmin's daughter. Lakmé now enters, and her beauty at once wins Gerald's heart. Love passages follow, but they are rudely interrupted by the return of Nilakantha. It is death for a foreigner to profane consecrated soil and Lakmé hastens her lover's departure. But Nilakantha finds traces of his visit and the curtain falls upon the Indian's oath of vengeance.

ACT II

The scene is shifted to a nearby city. A festival is in course of celebration. Nilakantha and Lakmé, disguised as penitents, mingle with the throng, the Brahmin intent upon finding the author of the sacrilege. He commands Lakmé to sing, and the voice of a loved one makes Gerald reveal himself. His doom is sealed. Night comes on. The crowd has scattered. The public square is deserted. Nilakantha strikes Gerald down. Lakmé, however, has seen the deed, and with the aid of Hadji, a faithful attendant, she bears the young man, not mortally wounded, away.

ACT III

Gerald, who has been saved through Lakmé's care, slumbers at the maiden's side. The couple exchange assurances of undying love. A chorus of voices is heard in the distance. It is of young people on their way to taste the sacred waters, which are said to make love perennial. Gerald and Lakmé must essay their powers, and the girl goes forth to fill a cup at the holy fount. While she is absent Frederick reappears to Gerald and recalls him from romance to reality. His regiment is to march away, and Gerald must be at his post. He promises to answer the roll-call after bidding farewell to Lakmé. Frederick leaves. Lakmé returns with the sacred water. As Gerald is about to put the cup to his lips the sound of drums reaches his ears. He starts, and Lakmé, at a glance, understands everything. In quiet, but overmastering despair, she gathers some poisonous flowers and presses their juice between her teeth. Death follows, the heartbroken creature expiring in Gerald's arms as Nilakantha and his followers enter.

L'ELISIR D'AMORE

THE LOVE POTION

ACT I

The rich Adina, incredulous of faithful love, is beloved by Nemorino. The sergeant, Belcore, is repulsed by Adina in his advances which are

more determined than those of Nemorino. Dulcimara, itinerant doctor, enters. Nemorino buys of him a love potion, which really is but a bottle of wine. He drinks; and in his stupor is so cold toward Adina that she resolves to win him from spite.

ACT II

A wedding feast is in progress, though Adina declines to sign the marriage contract. Nemorino, prevailed upon by Belcore, enters the army. News is brought of the death of the rich uncle of Nemorino. The nephew is sole heir. The village maidens beguilingly try to capture him; while to his mind the efficacy of the love potion is evident. Adina declines the love potion offered her by Dulcimara, believing that Nemorino is gone forever. He, however, still loves her. As proof of her love, Adina purchases the release of Nemorino from the army. Their marriage is remarkable testimony of the virtue of Dulcimara's love potion, and he forthwith has a flourishing trade.

THE STAR OF THE NORTH

L'ETOILE DU NORD

ACT I

Peter, Czar, is disguised as a carpenter; he meets and loves Katherine who is about to assume men's clothes and enter the army in place of George, her brother.

ACT II

Russian Camp. Katherine, a recruit, tells of a plot against the Czar, which he upsets.

ACT III

Czar's Palace. Peter pines for Katherine, believing her dead. She lives, but is thought to be insane. The Czar sends for her, and in order that she may sense things has his garden made in imitation of Wiborg. As she sees Peter in carpenter's costume, she falls in his arms. They are married and thus she becomes Czarina.

LOHENGRIN

ACT I

Henry I., King of Germany, surnamed the "Fowler," has arrived at Antwerp, with the intention of levying a force to assist in repelling the Hungarians. He finds Brabant in a state of anarchy. Godfrey, young son of the late duke, has disappeared, and his sister Elsa is accused of having murdered him by her guardian, Frederick, Count of Telramund, who has married Ortrud, daughter of Radbod, Prince of Friesland, and who in right of his wife claims to be the ruler of the duchy. Elsa asserts her innocence; it is agreed the case shall be decided by judicial combat between Frederick and any champion who may appear on behalf of Elsa. When her plight seems hopeless a knight appears on the river Scheldt, his boat drawn by a single swan. On landing he undertakes her defence, Elsa promising to marry him, if victorious, and to never ask his name or origin. In the combat Frederick is worsted, and deprived of his title and estate.

ACT II

Preparations are made for the marriage of the victor with Elsa; but while all are revelling in the Pallas, or abode of the knights, Frederick and Ortrud are without, plotting revenge and recovery of their lost honors. Presenting herself at the Kemenate, or abode of the ladies, Ortrud moves the compassion of Elsa, who promises to obtain the pardon of Frederick, and heeds the suggestion that she should inquire the name and origin of her future husband, who, without the ducal title, has been appointed Protector of Brabant and leader of its part of the German army. As the nuptial procession nears the cathedral the conspirators reveal themselves in their true character, Ortrud opposing Elsa at the door, and Frederick declaring the unknown knight a sorcerer, who has gained his victory unfairly.

ACT III

The intruders are expelled and the marriage takes place; but when the bride and bridegroom are alone in the nuptial chamber, Elsa, roused by the evil suggestions of Ortrud, questions the knight, who in vain tries to allay her suspicions. Frederick, who enters the room with the intention of assailing his former antagonist, is slain by him at once, and on the following morning the explanation unwisely solicited by Elsa is given by the stranger in the presence of the king. He is the son of king Percival, keeper of the mysterious cup known as the "Holy Grail," to whose service he is attached; his name is Lohengrin. To the Grail he is indebted for his invisible power; but now his name is revealed he must leave Brabant. The swan returns to bear him away, but he removes a gold chain from its neck, and in its stead appears the youth Godfrey, who has been changed to a swan by the sorceress Ortrud. Godfrey is now declared rightful Duke of Brabant, while Lohengrin departs, to the intense grief of his bride, the king, and the people.

LA FAVORITA

ACT I

Monastery of St. James in Spain. Fernando, about to take his vows, falls madly in love with Leonora, a lovely maid praying in the cloisters. He tells the superior, Balthasar, of his love and is ordered from the monastery forthwith. Alphonso, King of Castile, also loves Leonora and has given her a retreat at St. Leon, an island. The King is determined to give up his Queen (though he will suffer excommunication for doing so) that he may marry Leonora. Fernando, whom a chorus of maidens conducts to St. Leon, tells Leonora of his love; she reciprocates. He begs her to fly with him, but she will not, and instead she bids him to go to the wars and make a name for himself.

ACT II

Balthasar goes to St. Leon and denounces the King and Leonora. He states that her attendants too will be cursed unless Leonora leaves the King.

ACT III

Fernando, victorious in the Moorish wars, returns. Alphonso, knowing of Leonora's passion for Fernando and also fearing the pontiff, rewards the hero and even gives him the hand of Leonora. Fernando



EMMY DESTINN



GERALDINE FARRAR

AS CARMEN

knows nothing of her relations with the King and eagerly accepts the coveted prize; but Leonora, remorseful, sends Inez, her attendant, to tell Fernando the truth and to ask his forgiveness. The King intercepts Inez, however, and the marriage of Leonora and Fernando takes place. He learns the truth too late.

ACT IV

Fernando seeks consolation at the monastery and quits the world. Thither he is followed by Leonora, who expires in his arms as he grants forgiveness.

LOUISE

ACT I

According to the laws of France young people cannot marry without the consent of the parents. Louise, daughter of a working man and his wife, is in love with Julien, a young poet. His manner of life does not appeal to her parents. He writes to them for their consent to marry Louise, but they grant it not. Louise, from her window, talks the matter over with Julien, who has a lodging on the opposite side of the narrow street. Both are downcast. Louise urges Julien to write again and agrees to elope with him should her parents refuse a second time. Louise's mother enters and overhears some of the conversation. She taunts her daughter with remarks about the man of her choice.

The father appears with Julien's second letter. He is kinder to Louise than her mother; he promises to look up the antecedents and prospects of her lover. But the mother becomes more determined against allowing such a marriage.

ACT II

It is early morning in the Montmartre quarter of Paris. Many street types are introduced; Julien is seen with his boon companions. He intends to stop Louise on her way to work. She appears with her mother. As the latter departs, Julien approaches Louise and asks the outcome of his letter. She tells him that it is unfavorable. He reminds her of her promise and asks her to fly with him. She refuses; the more he begs and implores, the more she resists, knowing it would break her father's heart were she to elope. Despite his warmth and her love she leaves him.

The second scene represents a sewing room with girls at work. A serenade, in the courtyard below, arrests their attention. It is Julien and his friends. He woos Louise. Her companions are at first taken with the singer. They shower him with compliments and pennies. After a while they tire of it all and ask him to desist. He persists. They jeer at him. Louise tries to conceal her emotion, but knowing that Julien is suffering for her sake, she pretends illness and leaves the shop. The girls see her walking off with the man of the serenade.

ACT III

The scene shows a little house and garden at the top of the Butte Montmartre, overlooking Paris. It is the home of Louise and Julien. The lovers are enjoying ideal bliss. As a surprise their friends have come to crown Louise the Muse of Montmartre, decorating the house and garden with lanterns and flowers. Louise joyfully accepts a black and silver shawl, her badge, as Queen of the day. Song and dance prevail.

But a sombre note is struck. An old woman is seen ; and the crowd disperses before her and vanishes, leaving Louise, Julien, and Louise's mother alone. Louise's mother has come not to rail but to tell her her father is dying. The immediate return of Louise to his side is the one hope. He cries for her constantly. If Julien will allow her to go to him, she shall return if she pleases. No pressure shall be brought to bear. Louise follows her mother thither.

ACT IV

The same scene as that of Act I. Louise in her room. The father, sullen and peevish, censures the conduct of children forgetful of all their parents have done for them, and that at the sight of some pleasing face. The mother bids Louise to the kitchen. As she goes she speaks no word to her father. She returns and her father pulls her to his knee imploring her to be to him as of old. Louise is unmoved. She is adamant. She reminds her parents of their promise of liberty. They argue that it is for her own good to remain. She replies that no good can come of keeping her from the man she loves. The discussion waxes warm and Louise in her frenzy calls on Julien to come to her. She longs for Julien and her Paris.

This provokes the father. He is about to strike her, but instead throws open the door and tells her to go. Frightened, she departs.

A moment later the father, realizing what he has done, calls to her, beseeching her to return. Alas ! 'tis too late.

LUCIA DI LAMMERMOOR

ACT I

The story relates the love of Sir Edgar Ravenswood for the lovely Lucia, sister to Lord Ashton, whose political opposition to Sir Edgar was made the more bitter by the fact that he (Lord Ashton) was holder of the forfeited Ravenswood estates. Her brother furthermore desired Lucia to marry Lord Arthur Bucklaw, as such a union would be beneficial financially to Ashton. Lucia, however, prefers the poor Ravenswood, and declares her love for him.

ACT II

While absent on a journey, Sir Edgar dispatches many a proof of his fidelity to Lucia ; they are, however, intercepted by her brother. Lucia is still true to her love. Finally, Ashton forges a paper telling of the unfaithfulness of Ravenswood. Lucia, driven almost to madness, at length consents to become the bride of Bucklaw.

ACT III

The marriage takes place, but amid the festivities of the guests, after the newly wedded pair have retired, groans are heard proceeding from the nuptial chamber. Lord Bucklaw is discovered, bleeding to death. The storm of passion has proved too much for Lucia, who, in wild mania, brandishes the sword of her husband whom she has slain. Soon her senses return, but only as life departs. The terrible event precipitates her death, and wakes remorse in the heart of Lord Henry Ashton. Sir Edgar returns, to take a last look upon her whom he loved, and finds that she has been faithful unto death.

MADAME BUTTERFLY

ACT I

Pinkerton, an officer in the U. S. Navy, is in command of a ship stationed in Japanese waters. He has taken a bungalow at Nagasaki, and in accordance with Japanese customs, lives there with Cio-Cio-San, a lovely and ingenuous maiden — Madame Butterfly.

After a while Pinkerton is ordered to America. He lightly assures Butterfly (who has become deeply attached to him) that he will return to her "when the red-breasted robins are nesting."

With loyal devotion and confidence Butterfly patiently awaits his return, turning a deaf ear, meanwhile, to more than one Japanese suitor.

ACTS II and III

The American Consul, Sharpless, waits on Madame Butterfly to tell her he has heard from Pinkerton; that Pinkerton has married in America and can never return to her. But Sharpless is so touched at her affection for Pinkerton that he can not bring himself to apprise her of the cruel news. He sees her baby son — the very existence of whom is known to none.

A report is heard. To the infinite joy of Madame Butterfly, she and Suzuki (her maid) behold Pinkerton's ship drawing into the harbour. She is reassured. She rejoices in the thought that others have been unjust to Pinkerton in believing he would not return. She tenderly arranges the bungalow for his return. But all through the night she watches and watches in vain. At last, overcome, she heeds Suzuki, who entreats her to rest. Alas! no sooner has she withdrawn than Sharpless, Pinkerton and his wife appear. As Pinkerton hears of the devotion and sorrow of Butterfly he cowardly flees, leaving his wife and Sharpless to meet poor Butterfly. The hapless woman, as she learns the sad truth, kisses her little son farewell, and kills herself.

IL FLAUTO MAGICO

THE MAGIC FLUTE

The story of this imaginative work is based on the mysterious rites of Isis, which marked the religion of the Egyptians, of whose followers most drastic proofs of constancy and courage were expected on initiation into religious ceremonies.

ACT I

An Egyptian prince, Tamino, loves Pamina, daughter of the Queen of Night, who has been stolen from her mother by Sarastro, the High Priest of Isis. His love has grown from the desire of preserving her from the evil of her parents, of leading her in the paths of goodness, and of conducting her into the pursuit of truth in the temple of Isis.

ACT II

Tamino, himself a novice in these mysteries, as a test of his courage is forced to separate from the object of his affections, who, like himself, is put to severest tests of her constancy. Meanwhile, the Queen of Night, seeking revenge for the loss of her daughter, tries to dissuade

Pamina from the course she has adopted. But in vain; guarded by friendly Genii, the lovers meet; courage prevails; doubt disappears; the wiles of the Queen of Night are futile, and the lovers are honourably and happily united.

The Magic Flute, a signal of alarm, is given to Tamino by the friendly Genii, and the effects it produces are interesting indeed. By way of relief to the graver scenes of the opera, the jester, Papageno, is introduced.

HAMLET

Story taken from Shakespeare, with changes. Cladius, brother and murderer of Denmark's late King, is married to the Queen, Hamlet's mother. Hamlet is despondent; Ophelia seeks to arouse him, in vain; though he deeply senses her affection. Laertes, Ophelia's brother, about to go abroad, asks Hamlet's care of Ophelia which Hamlet gladly promises. The ghost of Hamlet's father appears telling him that his mother's husband, Claudius, is his father's murderer, at which Hamlet swears vengeance. His attitude changes toward his mother and Ophelia who tries to fathom his mind. Hamlet arranges a play to test Claudius. Result, King betrays himself. Hamlet overhears Claudius say that Polenius (father of Ophelia) aided him. This is the last straw for Hamlet; he chides Ophelia and is about to kill his mother when the ghost appears, again urging him to avenge his father, but to desist with his mother. Ophelia, deranged, drowns herself. Hamlet, again urged by the ghost, kills the king.

A LOVER'S QUARREL

Florindo and Rosaura, cousins, have been destined, since early childhood, to marriage by their parents. Rosaura disdains Florindo who in turn madly loves his cousin; but to tease her he assumes indifference. They agree to pretend love that they may appease the parents. But Rosaura can bear the deceit no longer; she confesses in an outburst of passion. The parents determine to ascertain the real state of things. Florindo admits to his mother his love for Rosaura; the latter overhears him and decides to amuse herself at his expense. She tells of her successful suitor, arriving soon! Florindo cries, "I love you," and Rosaura, overjoyed, flings herself to his arms. They are found by their parents.

MANON

ACT I

The first scene is at Amiens in 1721. At the tavern are three actresses, Guillot, minister of finance, and De Bretigny, a noble. The arrival of a pretty girl, under charge of a relative, excites old Guillot, who rushes to meet her. It is Manon Lescaut, a lovely peasant, vain as she is beautiful, journeying to a convent with her cousin, Lescaut. Manon repels the advances of Guillot, laughing at him. He returns to the house, having first told her who he is and of his wealth. While her cousin is playing at cards with guardsmen, Manon, left alone, regrets she is to enter a convent. The Chevalier des Grieux, on his way to a monastery to take holy orders, enters. Surprising himself and Manon, he proclaims to her his love, and, forgetful of his pilgrimage, proposes eloping; they do so by means of Guillot's carriage.

ACT II

To Paris they go; and to the Chevalier's apartments.

He is writing for his father's consent. With Manon he reads the letter. They are interrupted by Lescaut and Monsieur De Bretigny. Lescaut threatens to redress the wrongs done the honor of his house. Des Grieux persuades the irate cousin his intentions are honorable by showing him the letter. Lescaut and Bretigny depart. Des Grieux goes to mail his letter, is seized and hurried off.

ACT III

Manon is consoled by De Bretigny, who gives her all that wealth can procure. She, hearing that Des Grieux is to seclude himself in a monastery, according to his father's wishes, hastens to rescue him. They meet.

ACT IV

He again renounces his religious intentions; they fly to Paris, where in a gambling saloon Des Grieux and Manon are charged with using marked cards. His father, however, pays his debts; but Guillot, who is jealous, has Manon sentenced to exile. On her way she sickens, dying in Des Grieux's arms.

MANON LESCAUT

ACT I

A student, Edmund, sings as girls appear coming from work. Chevalier Des Grieux enters but holds aloof. The students poke fun at him. Manon and her brother get out of a coach; Griex is struck with Manon. He speaks to her and she agrees to meet him anon. Her brother, who has entered the Inn, returns with Geronte, the treasurer-general, who also is taken with Manon. He is about to lead her off as her brother plays at cards, when Edmund suggests to Griex that he ride off himself with the girl in his post-chaise. Manon flirts with the old roué and off they go together, Lescaut, her brother, and Geronte quickly following after them.

ACT II

Geronte's house. Manon, having left Griex, is here as Geronte's mistress. She talks with her brother, who felicitates her! She becomes pensive; Geronte is old and tires her. He returns and they dance. As the men leave, old Griex enters. They renew their pledges. Geronte comes. He chides them. Manon makes sport of him. He leaves. Her brother enters excitedly, warning them to depart at once. Manon catches up her jewels — but the door is barred. Soldiers are come to arrest her; as she tries to evade them she drops her jewels at Geronte's feet. The soldiers seize her. They command Griex not to follow.

ACT III

Lescaut and Griex learn from Manon through her prison window that she is to be taken to America. As they try to rescue her the guard comes on the scene: he has other women with him who are going on the same ship with Manon. The crowd mocks at her. The captain permits Griex to board the ship.

ACT IV

Scene near New Orleans. Manon and Grioux are seen, exhausted. He goes to fetch water but returns to find her expiring. She dies in his arms.

HANS HEILING

Introduction

Underground abode of earth spirits. Hans, son of their Queen, is banished to the earth's surface, for loving a human. The Queen determines to win him back.

ACT I

Hans, now human, rises to the earth: he greets Anna, whom he loves, approaching with her mother, Gertrude. His magic book (which gave him power as a spirit) at Anna's request, he throws to the flames. Love alone is left him. With Anna he goes to a country festival. Next scene, Peasant's Festival. Anna dances with huntsman Conrad, which disturbs Hans.

ACT II

Forest. Queen Gertrude frightens Anna by explaining who Hans really is. She swoons. Conrad, whom Anna truly loves, finds her unconscious. As she revives they declare their mutual love. Next scene. Gertrude's room. Conrad and Anna seek Gertrude's consent and blessing. Hans enters bearing jewels for Anna who disdains him. He stabs Conrad and hastens away.

ACT III

A gorge. The spirits tell Hans his victim still lives. He tries to compel the spirits to do his bidding. They recall to him his act forfeiting his power. Finally they promise him vengeance if he will give up Anna and return to them. Scene changes. Conrad and Anna about to be married. During festivities Anna catches Hans. He is about to avenge himself when Conrad comes to the rescue. Hans calls upon the spirits. At his mother's behest he gives up his purpose and sinks beneath the earth forever.

MARITANA

ACT I

Scene, public square, Madrid. King Charles is infatuated with a gipsy girl who sings, with her band, to the people. His minister, Jose, to further his schemes, eggs her on and praises her to the King. Don Cæsar, a jovial cavalier, reels out of the tavern, and despite his lamentable condition his face shows signs of good birth and breeding. Formerly he and Jose had been close friends. He gives ear to a luckless lad, Lazarillo, and this results in a duel, for which he is arrested and sentenced to die. He goes to jail; meanwhile Jose talks with Maritana of wealth, great marriage and entree to court, etc., etc.

ACT II

Cæsar, in prison, sleeps, the faithful Lazarillo by his side. It is five o'clock, and at seven he is to die. The sly Jose enters, assuring Cæsar of his friendship. Cæsar desires to die like a soldier, and not to be hanged.

The request is granted if he will but marry! With scarcely two hours to live the wedding banquet is served, and lo! Lazarillo brings the King's pardon; but Jose hides it. As the knot is tied, Maritana, being disguised by a veil, the guards enter for the execution. Cæsar goes to meet his fate; but Lazarillo has drawn the bullets from the guns. The soldiers fire, and Cæsar pretends death. Escaping as soon as he can, away he goes to a ball given by Marquis and Marchioness Montefiori, where the host, under instructions, is presenting Maritana as his niece. Cæsar demands his bride. Jose, fearing his plans will be upset, suggests a coveted office to the Marquis if he present his wife, disguised, as the Countess de Bazan. Cæsar is not pleased and is quite willing to sign a proffered paper relinquishing his bride, when he catches sound of Maritana's voice. At once he recalls it as that of the marriage feast. He hastens to her, but she is carried off in spite of him.

ACT III

Maritana, in King's palace, though she does not realize it. Jose, believing Cæsar will not dare venture hither, presents the King to her as her husband. She objects; but as the King presses his suit, Cæsar breaks in. The King angrily asks his errand. He seeks the Countess de Bazan and in turn asks the King who he may be. Taken so by surprise the royal reply is, "I am Don Cæsar." At this Cæsar says, "And I am the King of Spain." Now comes word from the Queen that she awaits her Lord. Cæsar and Maritana are thus left alone and he decides to ask the Queen to save Maritana. As he awaits her he overhears Jose telling the Queen that the King is to meet his mistress that evening. Cæsar confronts Jose and, branding him a traitor, kills him on the spot; he then hastens to Maritana with whom he finds the King, whom he tells what he has done. He has safeguarded the King's honor; will his Majesty destroy his? In return the King gives over Maritana to him and creates him Governor of Valencia.

THE MARRIAGE OF FIGARO

ACT I

Susanna, betrothed to Figaro, is also loved by the Count. Figaro becomes jealous of the Count, who is, in turn, jealous of Cherubino, a page. The Count, wishing to interview Susanna, enters the room while Cherubino is relating some of his liaisons, when Cherubino is hastily concealed; he overhears the Count's love-making. But being discovered, the Count resolves to punish him, though afterward, moved by pity, and to keep him from telling what he has heard, gives him an officer's commission, and orders him to depart. Susanna tells the Countess of the Count's visit to her room, and they, with Figaro, conspire to entrap the Count and punish him. Cherubino does not start for his post, but is introduced into the room of the Countess, to be dressed for his part in the plot. Before this is accomplished, the Count demands entrance, and, finding the Countess much confused, his suspicions are awakened. The Count goes out, and Cherubino leaps from the window. The Count returns to break open the door, but is confused at seeing Susanna come from the closet instead of Cherubino. The Count is still only half convinced when Antonio enters, bearing some flowers Cherubino has broken in his descent, and gives to the Count the commission previously given to

Cherubino, which he has lost in his flight. Figaro claims to be the one who jumped out of the window, and is not even disconcerted by the production of the lost commission, saying he meant to return it that the seal might be attached. The angry Count is perplexed; but before matters can be explained, Marcellina enters with the contract signed by Figaro, and brings Bartolo with her as witness. The Count rejoices at this and endeavors to have the contract enforced.

ACT II

Judgment is given against Figaro, who pleads his noble birth as a bar to his marriage, but is proved, by marks on his arm, to be really the son of the woman who wished to marry him, and of Bartolo. While embracing his new-found mother, Susanna enters, and she, too, becomes jealous; but an explanation contents her. Cherubino, in female dress, with Barberina, enters, and presents the Count with flowers. The Count kisses Cherubino, but Antonio discovers his sex, and exposes him to the Count. The Count is furiously angry at Cherubino, but dares not revenge himself. In pursuance of their plot, Susanna appoints a meeting with the Count, which Figaro discovers, and becomes more jealous than ever. He hires some braves to waylay him and punish him. For the meeting with the Count, the Countess and Susanna have exchanged dresses. Figaro complains to Susanna (to the one wearing the Countess's dress), and gets his ears boxed for his folly. The Count also meets the one he supposes to be his wife, and forces her to unveil her face before all the company, when all is satisfactorily explained, greatly to the joy of Figaro.

MARTHA

ACT I

Scene of opera, Richmond, England. Henrietta, attendant of Queen Anne, weary of court life, disguises as a servant girl, and, with Nancy, her maid, and Tristan, her cousin and admirer, attends a servant's fair. Tristan is to go as John and Henrietta as Martha. At the fair also are Plunkett and his adopted brother, Lionel, who wears a souvenir, a ring which he is to present to the Queen if ever in trouble. The two are seeking help for their farm. As the sheriff, in keeping with the law, is binding the girls for a year's service, Lionel and Plunkett see Nancy and Martha; they are much pleased and at once hand them the "earnest-money," engaging their services. 'Tis too late to protest and away they go with the farmers, leaving Tristan amazed and alone.

ACT II

Farmer's house. The farmers set the girls to spinning; though useless as servants, the farmers decide to put up with them! Lionel finds that he loves Martha; he steals a rose from her bosom and will not return it unless she sings, and here is interpolated, "'Tis the last Rose of Summer." Her singing increases his passion and he declares himself then and there. But in vain. Tristan has arrived; the brothers retire, and the other three escape.

ACT III

Farmers are rollicking in the woods. A hunting party of the Queen and her ladies interrupts them. Plunkett and Lionel recognize their erst while servants, who in turn pass the farmers by. Plunkett chases Nancy;

Lionel and Henrietta are left alone. At length Lionel presents his talisman ring to the Queen. It reveals the fact that he is the son and heir of the Earl of Derby, and the Queen orders his estates restored to him.

ACT IV

Henrietta realizes that she loves Lionel, and as may be guessed, fortune favors the suit of Plunkett and Nancy. All ends happily.

THE MASKED BALL

UN BALLO IN MASCHERA

ACT I

Count Richard, Governor of Boston, loves Amelia, wife of his secretary, Renato. The negro conspirators Tom, Samuel and others, are bitter against Richard, and the opera opens with citizens and officers, on the other hand, showing their esteem for him. Renato warns Richard of a plot to destroy him and he decides to see Ulrica, a negress about to be banished as a witch. The intriguers hear of it and see here a chance to attack him. Disguised as a fisherman, Richard with a crowd enters Ulrica's home and is recognized by her. Amelia arrives; the witch, sending away the others, tells Amelia, who seeks the power of forgetting, to utilize a certain plant. Meanwhile Richard learns he is loved by Amelia. The witch tells his fortune: the man who first takes his hand will be his murderer. Renato enters: he proffers his hand to Richard who, recognized by the people as the Governor, is enthusiastically hailed.

ACT II

Night. Amelia and Richard meet and pledge their troth. Renato comes upon them: he does not recognize Amelia, who is veiled. He tells Richard of the plot against him, and exchanging robes with him, agrees to conduct the woman to safety. The conspirators, angry at being balked, grasp the veil from Amelia, whereupon Renato swears revenge upon Richard; he escorts Amelia but plans to join the plotters later.

ACT III

Renato is about to kill his wife, but changing his mind decides to kill the Governor. He attends the masked ball at the Governor's. Richard, stabbed by Renato, declares, as he expires, the innocence of Amelia and his forgiveness of Renato.

MEFISTOFELE

ACT I

Prologue

Mefistofele enters, being commanded to tempt Faust. Chorus of angels full of dignity and beauty.

A gala day. Faust enters with Wagner, a student. They see in the crowd a strange friar with black mien. He constantly follows Faust until they believe him to be the devil. To escape him Faust withdraws to his books, but the friar, who is Mefistofele, awaits him. Faust solilo-

quizes. As he opens the Bible the friar asserts himself. His dark robe falls from him. A superb costume is revealed, and the devil is ready to serve Faust in exchange for his soul.

ACT II

Marguerite and Faust commune while the devil woos Martha. The former disappear under the trees, forgetful of mundane things until Mefistofele bids Faust to leave.

Scene changes. Revelry of witches. They picture to Faust Marguerite's mournful fate.

ACT III

Prison. Marguerite, convicted of killing her child, is to be executed. Faust appears but she scarcely understands him. As the devil bids Faust to depart Marguerite expires.

ACT IV

Scene in Greece. The devil with Faust meet Pantalis with Helen of Troy with whom Faust is smitten. Scene changes. Faust, in his study; he regrets his past life. The devil appears, offering Faust cheer, but in vain. Thwarted, the devil tries to tempt Faust; but opening his Bible, Faust reads that the direst sinner may be saved. He prays. As he dies Mefistofele vanishes.

THE MEISTERSINGER

The scenes are laid in Nuremberg of the sixteenth century

ACT I

Choral service in St. Catherine's Church, with orchestral interludes depicting the feelings of Walter, a young knight, towards Eva, daughter of goldsmith Pogner,—a case of mutual love at first sight. On her way out with her chaperone, Magdalena, Walter accosts her, declaring his love, but hears she is not free, as she is to be the bride of the winner at a coming public singing match of the Meistersinger (Master-singers). Walter resolves to become a competitor. He remains for the trial. David, an apprentice, instructs him as to the pedantic mysteries and mighty rules for singing adopted by these master-singers. In time they appear in groups. Pogner states what the prize is to be, and Walter, at his request, is tested—much to the disgust of the ugly Beckmesser, who proves to be Walter's only rival, all the other masters being married or widowers. Unfortunately, Beckmesser is chosen as critic, to note down on a blackboard, behind a screen, every violation by Walter of the rules. Before Walter's song is half through, he rushes out, his blackboard covered with marks. The shoemaker-poet, Hans Sachs, speaks in Walter's favor, but is outvoted, and Walter is rejected.

ACT II

The scene is a narrow street: Sach's house to the left, Pogner's to the right. Apprentices make fun of David, who loves Magdalena. Eva hears of Walter's failure, and resolves to elope with him, but the appearance of the watchman compels them to hide. Once more they start, when the sound of a lute is heard. Beckmesser has come to serenade Eva. Sachs, who wishes to prevent the elopement, moves out his bench, hammers away at a shoe, and sings humorous songs, interrupting the

angry Beckmesser's serenade. David appears, and seeing the disguised Magdalena at the window, listening to the serenade intended for Eva, becomes jealous, and beats Beckmesser. The tumult awakens the neighbors, who rush to the street, joining the fight; suddenly the watchman's horn is heard, and all disperse.

ACT III

First Scene. Sachs is reading and philosophizing. David enters, sings a charming song about St. John, and leaves. Walter, who, because of the frustrated elopement, has spent the night with Sachs, tells of a wonderful dream, singing the well-known prize song. Sachs notes it down on paper. They leave; Beckmesser sneaks in and steals the song, thinking it is by the famous Sachs, and hoping to win the prize with it. Eva arrives to have her shoe fitted. Scene ends with famous quintet. Second Scene. A meadow with city of Nuremberg in background. Popular festival, singing, dancing. Comic choruses of shoemakers, tailors, bakers. Grand procession of master-singers. Prize contest. Beckmesser sings first but gets confused; sings amazing nonsense, until his voice is drowned by laughter. Sachs proposes that anyone who can properly sing that song, though not a member of the Trade Union, shall win the prize. All agree; Walter steps forward, sings, and wins the bride.

MERLIN

ACT I

Scene. Arthur's Castle. Merlin, powerful so long as he withstands love, is the child of a maiden and the prince of Darkness. The Demon, against his will, is forced by Merlin to aid Arthur, a Christian, in his struggle against the Saxons, heathens; Morgana, a fairy, appraises the Demon of Merlin's conditional power, and the Demon creates Viviane, wondrously lovely, to trap Merlin, who does at length fall in love with her.

ACT II

Merlin's garden. Arthur, consulting Merlin, departs. His nephew, Launcelot, accuses his cousin, Modred, of disloyalty; but Merlin, with magic insight, asserts the charge groundless. Viviane appears, — Merlin loves. He warns her not to touch his veil, and were she to do it, his garden would become a desert. Learning that Modred is a traitor, claiming to be King, Merlin realizes he has lost his power. He thrusts Viviane from him. She dons the veil, the garden changes, and Merlin is bound in chains.

ACT III

Morgana declares to Viviane, now repentant, that Merlin's release depends on a love stronger than death itself. Merlin witnesses King Arthur's troops worsted by Modred's men, and, in his eagerness to be free, promises the Demon his soul.

Scene changes. Merlin's pristine garden. He, having won victory for Arthur, is brought thither, dying. The Demon asks for Merlin's soul, but Viviane dies with him, and so, as Morgana foretold, his soul is saved from the Demon.

REGINETTA DELLE ROSE

ACT I

Charity Fair, London. One of the visitors is Max, Crown Prince of Portowa, incognito. He sees Lillian, a pretty flower girl, and loves at sight. Gin, tutor of Max and of his cousin, Don Pedro, persuades Lillian to go to Portowa, for Max will not leave England without her. He is to be crowned King at Portowa, though Lillian knows nothing of this.

ACT II

Palace of Portowa. Satire on contemporary statecraft. Lillian is at once arrested: taken prisoner to the Palace: sees her lover in Royal robes and believes herself victim of a plot. Max reassures her. He would fly with her to some far away land. The dowager, to break off their relations, orders Don Pedro to get Max to promise to marry his cousin, Anita. But Anita and Pedro are themselves in love with each other. The crowd, on hearing that Lillian is held prisoner, demand her release. The irate dowager, rather than give in to the rabble, quits in haughty pride.

ACT III

Max bids Lillian ascend the throne of coronation, and proclaims her his consort by the title of "Little Queen of the Roses"; he sings the act of succession (having broken his pen purposely since he would not sign at all unless he could have Lillian) with a rose stem given him by Lillian.

MIGNON

ACT I

The story is the abduction of the child Mignon by gypsies. Her parents were of noble family. The shock of her being stolen causes the death of her mother. Her father, Lotario, leaves his ancestral halls and roams, as a minstrel, in search of his daughter.

Years pass, Mignon roaming with gypsies, knows nothing of her birth.

Giarno, chief of the tribe, seizes opportunities, when in villages, to have the pretty Mignon dance, do tricks, etc., urging her on with a stick. On one such occasion, a student, Guglielmo, interferes, with the outcome that he purchases her on the spot. Mignon is grateful, and falls in love with him, of which he is entirely unconscious.

Guglielmo is smitten with Filina, a young actress whom he meets belonging to a troupe of Thespians on their way to a castle in the next town, where there are to be entertainments in honor of a powerful prince.

Among those invited come Guglielmo and Mignon.

ACT II

Filina is the admiration and talk of all the castle guests. Mignon becomes desperately jealous, and, unable to bear it, is about to throw herself into a lake back of the castle when she stops at the sound of a harp; Lotario, the aged minstrel, appears, she little knowing he is her father. She begs his advice, and prays for vengeance to overtake the house and her hated rival.

The hilarity in the castle ending, the revellers, with Filina in their midst, stroll out on the terrace, loud in their praise of the actress's talent and beauty, when suddenly cries of "fire!" disturb the gayeties, and

flames burst from the building. Confusion reigns; the aged and crazed Lotario, in response to the desire of Mignon, has fired the castle.

ACT III

Guglielmo, missing Mignon, rushes into the flames and returns with the hapless girl fainting in his arms.

The last scene takes us to Lotario's old home. In a room lies Mignon. Guglielmo, who has assisted Lotario in bringing her hither, has discovered the secret of her love for him. By means of a long-concealed casket containing a girdle worn by Mignon when a child, as well as by words of a prayer her parents had taught her, the aged Lotario discovers that Mignon is his long-lost child.

Guglielmo finds he loves Mignon, and all ends happily.

THE MISER KNIGHT

DER GEIZIGE RITTER

ACT I

A Baron, having amassed wealth, is a miser. His castle is running to ruin, while his only son is sadly in want of money. While in a bout with a rival knight, the son defeats the latter, and muses that his victory is due to the fact that his anger was roused by his adversary breaking the only helmet he possessed. He seeks advice of a money lender, who tells him to poison his father.

ACT II

This act is remarkable from the fact that it has but one character—the miser.

The miser is found in the basement of his castle with kegs of gold about him. He counts his money, and tells of the ecstasy he feels when with his "Merry Friends," the little golden pieces. He soliloquizes on the world's plenitude of strife and sorrow and suffering caused by the greed of man.

ACT III

The miser dies with his keys in vice-like grasp.

NATOMA

THE GIRL FROM THE MOUNTAINS

ACT I

Scene; Island of Santa Cruz. Don Francisco, father of Barbara, is on the porch of his hacienda, or ranch bungalow. A young Spaniard, Alvarado, wants to marry Barbara, his cousin. Castro, a half-breed, Kagama and Pico, vaqueros, are all friends of Alvarado. They are come to the island to hunt. After usual formalities they depart, leaving Alvarado alone; he goes into the hacienda. Natoma and Paul Merrill, an American naval officer, appear, hand in hand. Natoma and Barbara have been friends since childhood. Paul has been often to the island and has met Natoma. She wears an amulet, an abalone shell hanging from a necklace. Paul asks her if Barbara is so very beautiful. She, in an outburst of love, describes Barbara, although realizing that as she does so he will forget Natoma. She begs him to take her—and sinks at his feet. Distant music is heard which tells of the approach of Barbara with convent girls. Father Peralta leads Barbara in; they are greeted by

Francisco who asks them into the bungalow. Paul and Barbara love at sight. Castro lurks in the garden, unseen, and watches the two. Natoma is left alone; Castro comes forward and scolds her for passing her time with the white people; he asks her to come with him, but she chides him with being a half-breed and leaves. It is twilight. Alvarado, Kagama and Pico enter and meet Castro, who tells them Barbara loves the American. Alvarado laughs at this and proceeds to serenade his cousin (Barbara). She appears on the porch. Castro withdraws, while Kagama and Pico, invited by Francisco, enter the hacienda. From within is heard a drinking song as Barbara and Alvarado converse. He presses his suit; but she does not, at first, regard him seriously. He grows more intense and at last angry. He chides her for loving the American. She leaves him. He swears he will kill the naval officer, but Castro urges caution. As he tells Alvarado the best way to proceed, Natoma listens, unseen, in the arbor. He explains that to-morrow, on the mainland, the fiesta will be celebrated on Barbara's birthday; that horses will be ready, and that when all is gayest the girl can be carried to the mountains where none can follow. The guests depart from the island; Francisco and Barbara are alone. He bids his daughter good-night and turns in. Merrill enters; he and Barbara sing in their joy. A light appears in a window of the hacienda. She goes into the hacienda. Natoma is at the window with a candle. She gazes into the moonlight as the curtain drops.

ACT II

The mainland; Plaza of the town of Santa Barbara, before daybreak. Natoma enters. She sings with conflicting emotions. As she leaves, the inn door opens, showing up a drunken row between Alvarado, his friends, and the innkeeper, Bruzzo. Castro pacifies them and they rehearse their plot as the sun rises. Alvarado and his friends leave. It is market day, women cry their wares. Alvarado returns as a cavalier with a glorious serape over his shoulders. Natoma, Barbara and Francisco appear. Alvarado asks Barbara to dance. Merrill and his officers enter. He salutes the flag of Spain, and sings an ode to Columbia, the fairest goddess — tho' his song is really to Barbara. He is welcomed by Francisco. Alvarado comes forward and demands that his cousin Barbara dance with him. Others now take part in the dance. The minuet breaks into the *panuelo*, or handkerchief dance. During all this Natoma has sat motionless. Castro makes his way to the centre of the stage. He is in ugly mood and rails at the dances of modern times. Thrusting his dagger in the ground he asks if anyone dare dance with him the ancient dance of the Californians, the dagger dance. No one speaks. Natoma rises slowly. Taking her dagger from her belt she sticks it beside Castro's in the ground. Castro refuses to dance with her. She points with authority to the daggers. They break into the wild rhythm of the dagger dance. The eyes of all are riveted on the daggers and on the dance which grows intense.

Alvarado steals up to Barbara who is in the grand stand. Natoma and Castro at the same instant grasp the daggers from the ground and cross each other as they dance. Natoma makes a lunge at Castro, who wards off her blow, while Alvarado smothers Barbara in his serape, Natoma then strikes her dagger into Alvarado. The dance stops, and Alvarado falls dead. With dagger in hand Natoma is motionless, and

Castro is overpowered by the officers. The crowd would fain fall upon Natoma, but Paul with his officers holds them back. Father Peralta appears and cries, "Hold, hold in the name of Christ;" to their knees the crowd goes; the priest turns to Natoma offering protection. Dropping her dagger she falls at his feet. He cries, "Vengeance is mine, saith the Lord."

ACT III

Natoma alone in the mission church. She hums an Italian song, as if stunned. Coming to her senses she portrays the injustice to her people in the white man's coming. She begs the Great Spirit to bring destruction upon the white men. The priest appears and bids her be quiet in God's house, telling her that her soul needs protection as did her body from the vengeance of the crowd. She shudders.

The priest recalls her childhood days with Barbara. She senses the fact that her life is done, and that the happiness with the stranger she dreamed of, was not to be. Father Peralta calls the acolyte bidding him open the church doors. Natoma ascends the altar steps facing out into the church, which soon is crowded. She heeds no one. Barbara and Francisco take seats near the altar, Paul with his officers across the aisle. The priest in short words recalls the coming of the fiesta day with its dream of happiness; he states that a crime has been committed and punishment must follow: "Behold under the authority of the Holy Church of Rome herself the punishment we here ordain."

Natoma, calmly, erect and always the Indian, walks to Barbara and Paul and pauses. They kneel in front of Natoma. She takes the amulet from her neck and places it on Barbara; she then turns and walks down the central aisle. As she reaches the cross aisle she turns and goes between the nuns until she reaches the door. The nuns rise and pass into the garden. The priest raises his hands in benediction. Natoma enters the convent garden and the doors close behind her.

LA NAVARRAISE

ACT I

The story is of a time of civil war in Spain between the Royalists and the Carlists.

Anita (La Navarraise) is the chief character. She is a poor peasant without kith or kin. She loves Araquil, sergeant in the Spanish army, and he in turn loves her. As the curtain rises, din of battle is heard. The Carlists have had the best of the day: Spanish soldiers, some wounded, enter. Anita anxiously looks for Araquil, who at last appears. Their meeting is tender. Remigo, Araquil's father, embraces his boy, while Anita remembers that, as Remigo will give Araquil two thousand duros on his wedding day, he expects an equal sum from the bride; but she has it not. She entreats Remigo for mercy, but he will not listen to her.

There is another charge. Gallant officers are killed, and General Garrido cries out furious at the redoubtable Zucarraga: "Will this bandit never die? I'll give a fortune to the one who captures Zucarraga in battle and brings him to me!" Anita hears him, and rushes toward the camp of the enemy.

Night. Peace reigns. Sentinels are alone awake. With the break of day, war rages anew. Suddenly report is spread that Zucarraga has been stabbed by a woman, a spy.

ACT II

Anita, the assassin, enters. She killed to gain a marriage portion, which she demands, and receives, of Garrido. Araquil is brought, dying, from the field. He has heard of Anita's visit to the enemy's camp, and not knowing her deed, but knowing that she had won her dot, reproaches and curses her for having sold herself to his enemy, and as he curses her he dies. At this she becomes mad, and dies on the body of her lover.

NORMA

ACT I

Orovist is the chief of the Druids and his daughter, Norma, an astrologer, is secretly married with Sever, the Roman proconsul, and father of her two children. Upon meeting the priestess Adalgisa, whom he had formerly loved, Sever loves again; and the twain resolve to fly. Adalgisa ingenuously tells Norma of the plan and Norma curses Sever for his wickedness.

ACT II

Norma, about to kill her children, influenced by motherly pity turns them over to Adalgisa, and when Sever comes to claim Adalgisa, Norma denounces him, and he is seized by the Druids. Norma declares equal guilt with Sever and both die on the funeral pyre.

THE NUREMBERG DOLL

A doll-maker, Cornelius, finishes a life-size figure and lives in the belief that it will one day actually live. His nephew, Heinrich, loves the beautiful Berta, daughter of Cornelius, and snatches the opportunity, when Cornelius, and his son Benjamin, are absent attending a festival, to court the object of his affections. But the two return unexpectedly; Berta jumps into the doll's closet and dons its clothes. Cornelius draws her out feeling certain that the day has arrived when his supreme effort will be crowned with success. Ah! the doll lives! But, heigho! so contrary is she (really Berta) that the poor old man heaves a sigh of relief as she becomes motionless once more. Heinrich, sly boy, urges Cornelius to ignore the doll. Berta's opportunity has come; she quickly puts the doll back in its place. Cornelius, now thinking the doll the work of the evil one, destroys it. And as recompense to Heinrich, for his sound advice, he gives him the hand of Berta.



ANTONIO SCOTTI
AS SCARPIA, IN LA TOSCA



MARY GARDEN

AS LOUISE

ORPHEUS

ORFEO

ACT I

Orpheus mourns the death of his wife, Eurydice. His companions gather about him in sympathy. His grief is so great he begs them to leave him in solitude. When alone he resolves to seek his dear Eurydice among the departed, and save her from Pluto's dark abode. Love appears to him, promising to restore his wife on condition that he shall not look back after he has found Eurydice, but lead straight on out of Hades to the upper world. He agrees: and the act ends with his delight at the thought of being with his loved one again. Demons and spectres are whirling in an infernal dance as Orpheus enters. As he sings his grief, it softens the hearts of the demons, who cause the great gates to open and allow him free passage to the infernal kingdom.

ACT II

Orpheus enters to a crowd of happy spirits, who fade away as he appears, but reappear at his entreaty, bringing the shade of Eurydice veiled. A shadow dance is proposed, during which Orpheus discovers Eurydice by magnetic attraction. She follows him to the passage leading to the upper world. Orpheus leads Eurydice by the hand, but never turns to her. Her jealousy is aroused and she reproaches him for his coldness, till, broken-hearted, she falls on a rock as dead. Orpheus gives vent to grief, and draws his sword to slay himself, when Love appears and arresting his hand, touches Eurydice and awakens her from her swoon. The companions of Orpheus enter, and all is joy.

OTHELLO

ACT I

Public demonstration accorded Othello on his return. But Iago is disgruntled; he is jealous of Cassius who is Othello's lieutenant; he prevails upon Roderigo to pay his addresses to Desdemona, Othello's wife and he gives Cassius too much wine. Cassius, irresponsible, draws against Montano and is ostracised by Othello who, with his wife, withdraws.

ACT II

Iago urges Cassius to seek reparation through Desdemona; he also cautions Othello to beware of Cassius who is too fond of Desdemona. He finds with his own wife, Emilia, one of Desdemona's handkerchiefs — of which he makes wily use. Othello joins him in compact of revenge against Cassius.

ACT III

Iago succeeds in causing Othello to believe Desdemona unfaithful. Reprimanded by authority from Venice, Othello swoons — at which Iago malevolently laughs.

ACT IV

Scene: Desdemona's chamber. Othello kills his wife. Emilia rushes in explaining that it was she who gave the handkerchief to Iago. Othello kills himself.

I PAGLIACCI

Prelude

The story is introduced by the clown, who sings, before the curtain rises, of the tragic sorrows and passions that sway buffoons as well as the great and noble.

ACT I

Canio is the chief of a little band of strolling mountebanks. His wife, Nedda, is a vain, pretty baggage, and he does not trust her. Tonio, a humpback, malicious, the clown, makes hot love to her in the village where they are to play the day of their arrival. She strikes him with a whip. In revenge, he brings Canio upon Nedda and her lover, Silvio, a farmer of the neighborhood. Silvio runs away, and Canio does not see his face. There are bitter words between man and wife, and Canio in agony prepares for his clowning.

ACT II

The people gather to see the show, and Silvio is in the crowd. The play is the old story of Pantaloon's jealousy and the love of Columbine and Harlequin. The crazed Canio acts with such realism that the peasants are enraptured. Suddenly he asks the name of the lover. Nedda defies him. He stabs her and kills Silvio, who starts from his place. Laughing madly, he shrieks out, "The Comedy is Finished."

PAOLETTA

The kingdoms of Aragon and Castile have been warring with each other and the former has been victorious, despite the Sacred Mirror, a talisman brought from Jerusalem, the potent charm of which the Castilian King has often implored. The Mirror gives forth a calm light of marvelous power. Heretofore, he, upon whom its rays have shone, has been victorious in love and war. For safety, it has been placed in a sanctuary, where between two o'clock and sunrise, under penalty of death, all, save priests, cannot look at it.

Owing to his defeats the King loses faith in the Mirror and orders Gomarez, a Moorish prince and astrologer, to read his horoscope. Under guise of a Christian convert Gomarez is really a necromancer, a disciple of Azazil, the Spirit of Darkness. Though an old man, Gomarez is enamoured of the King's daughter, Princess Paoletta. Consulting the horoscope Gomarez asserts that the Princess' marriage will alone reinstate the fortunes of the royal house, thus winning victory over Aragon. The King is persuaded to give his daughter's hand to the Prince who shall strike the greatest blow to Aragon; he proclaims his intention at the Fete of Flowers, and many a Prince asserts his resolve to enter the contest. To the general amazement Gomarez is found to be one of them; he is jeered at, but states he will appear only as proxy for Prince Muza, his nephew.

Stung to the quick Gomarez implores Azazil for promised second youth. It is granted; and Gomarez, under his nephew's name, enters the match. The decision for the Princess' hand soon rests between two, Prince Muza and the Gallant Don Pedro, whom the Princess already loves. Shortly after the appearance of Prince Muza, however, her love wanes, for she is entranced by the Moor's spell. Don Pedro who has

upbraided the Princess for her fickleness, meets his rival by surprise during the forbidden hours at the sanctuary of the Mirror. Swords are drawn, Muza is wounded and Pedro escapes. He is banished by the King, however, on whom too, Muza's spell has fallen. Muza wins the Princess. Minstrels sing the glory of the Moorish Prince as the marriage takes place in the hall of the Scarlet Poppies, and Don Pedro, unmasking, is seen to be one of them. He challenges Muza. Priests enter with the Sacred Mirror as a well-wisher for the Princess; as its rays fall upon her Muza's spell is broken. She rushes to Pedro's arms. The Mirror's rays have also fallen upon Muza and he is transformed to an aged man, recognized as Gomarez. He falls to the floor, dead.

PARSIFAL

The plot is as follows: Amfortas, King of the Holy Grail, is allured by Kundry into the magic garden of Klingsor, an evil magician.

Amfortas drops the holy spear. Klingsor grasps it and with it wounds the king. Amfortas can recover only by being touched with the holy spear which cannot be wrested from Klingsor save by one who is ignorant of sin and who can resist temptation. Such is Parsifal. He resists Kundry's charm, regains the spear, destroys Klingsor, thus freeing Kundry from his evil power, heals the wound of Amfortas, and is pronounced King of the Knighthood.

ACT I

Forest. Gurnemanz bids two knights prepare the bath for his master, Amfortas, that he may cool his burning wound. Kundry rushes upon the scene bearing balsam. Gurnemanz relates the story of the Grail, the holy vessel which caught a few drops of the Saviour's blood after having served as chalice at the Last Supper. He tells how the vessel and the spear had been kept by Titurel, who afterwards appointed his son, Amfortas, his successor, with the caution that none could resist him so long as he wielded the spear and kept himself pure. He tells of the fall of Amfortas and of the capture of the spear by Klingsor, of the prayer of Amfortas for a sign as to who could heal his wound, and of the phantom lips pronouncing the words:

By pity lightened
The guileless fool;
Wait for him
My chosen tool.

A swan, wounded by the innocent Parsifal, falls dead near Gurnemanz. He hopes Parsifal is the "guileless fool." They enter the hall of the Grail castle, at which communion is to be celebrated. Amfortas is borne in, pages preceding bearing the Grail, which Titurel summons Amfortas to uncover. Because of his guilt the king refuses. It is afterwards done. Gurnemanz, alone with Parsifal, asks if he has understood what he has seen. Parsifal shakes his head. The old knight, in his disappointment that Parsifal is not the Guileless Fool, thrusts him out the door.

ACT II

Klingsor's castle and garden. Kundry vainly pleads for deliverance.

Parsifal appears; gains entrance to the garden. The flower girls in vain tempt him. He repulses Kundry. She calls upon Klingsor to aid her. He appears and thrusts the holy spear at Parsifal. He grasps the spear. The garden and castle vanish. Kundry collapses. Parsifal goes his way.

ACT III

Parsifal in the forest seeks the castle of the Grail and the King that he may heal the wound now that he has the spear. Scene changes. It is morning — Good Friday. Gurnemanz discovers Kundry who is penitent. Parsifal appears. Gurnemanz recognizes the spear. He and Kundry turn Parsifal toward the spring of holy water. He is assured he will meet Amfortas. Kundry anoints his feet and Gurnemanz proclaims him King. Parsifal baptizes Kundry. In the distance is heard the music of Titurel's funeral obsequies. The three set out for the castle. Parsifal with the spear heals Amfortas. Kundry, gazing upon her Saviour, sinks in death.

LES PECHEURS DE PERLES

THE PEARL FISHERS

ACT I

Ceylon. Festival. Zurga is made chief. Nadir, a pearl fisher, returns from long absence and is greeted to a place with the tribe by Zurga. They renew their friendship of early days, Nadir recalling various episodes, among them the coming of a very beautiful woman, with whom both men fell in love, quarrelling as a result. A boat appears and Zurga explains that each year a woman comes to pray on the rocks. No member of the tribe ventures to greet her, though they feel her prayers protect them. Leila, a priestess, leaves the boat with Nourabad, the high priest. The people watch in silence. At length they invoke her aid which she grants, promising to remain veiled. Zurga declares she will receive a most valuable pearl if she keeps her promise, but if not, that she will die. Nadir addresses her; she is surprised; observing which, Nourabad states that she may, even now, if she choose break her vow. She remains true to her word, however, and goes with Nourabad to the temple. Nadir, discovering her identity, follows her and determines to tell Zurga. Weary, he sleeps. Upon waking he calls to her softly and she replies in song. He hurries to her.

ACT II

Temple ruins. Nourabad approaches Leila, who is fearful; but explains she need have no fear if her vow is intact. She tells him of a fugitive she had saved and of a chain which she had received in reward. Nourabad withdraws. Alone, she hears afar Nadir singing. She joins in the song, and Nadir rushing in declares his love. They embrace. Nourabad watches and summons the people, telling them of her falseness to her vow; he points to Nadir. The pearl fishers demand his death, but Zurga drives them off and recognizes Leila whose veil Nourabad has torn away. Furious storm. The people pray. Nadir is taken away and the priests lead Leila off.

Scene changes. Zurga remorseful for condemning Nadir to death. As he falls in despair two pearl fishers bring in Leila, threatening her

She begs Zurga to spare Nadir, and Zurga in return tells of his love for her but of his jealousy of Nadir. She curses him. Nourabad appears. Leila gives to Zurga the chain, asking him to send it to her mother. Wild dance. Zurga, with battle axe, enters. The camp is in flames, Zurga proudly says he has caused the fire, and with his axe he releases Nadir who embraces Leila. Nourabad, knowing all, goes to tell the people. They enter, and kill Zurga, through whom the lovers have escaped. Dying, Zurga sees Nadir and Leila on the distant rock; he cheers them with his last word, falling dead as they disappear.

PELLEAS AND MELISANDE

ACT I

Golaud, grandson of King Arkel, loses his way while hunting. He comes upon Melisande who will not say who she is or whither going, though she does tell her name. She is forlorn and explains that she has been harshly treated. They go away together.

The second scene reveals Genevieve, mother of Golaud and his younger brother, Pelléas, reading a letter in which Golaud writes Pelléas of his marriage with Mélisande, requesting that if the King approves of the match, a light be placed in the tower by night that he may see it from his ship. He writes that the ship will sail on if no light is seen.

The third scene is the Castle. Mélisande laments its gloom. The forest is black and strange. Pelléas tries to show Mélisande her way but she is fearful and draws back.

ACT II

Mélisande and Pelléas in the park together. Nearby a fountain. Mélisande plays with her wedding ring, tossing it into the air. Pelléas warns her lest she lose it. The ring slips from her grasp into the water. She is upset thinking what she shall tell Golaud. Pelléas counsels her to tell the truth.

In the second scene Mélisande tenderly cares for Golaud who is ill. It seems that at the very moment Mélisande lost the ring, Golaud's horse, running madly, dashes his rider against a tree. Golaud notices the ring is gone and questions Mélisande. She dissembles but satisfies him not. He loved the ring beyond all earthly things. She must away and fetch it. She trembles at the darkness. Golaud urges her to ask Pelléas to aid her.

Third scene. Mélisande and Pelléas in a grotto. They see by the moon's ray three blind men sleeping. Mélisande is fearful. Pelléas believes the old men an omen of calamity.

ACT III

Mélisande is seen in the tower preparing for the night. Pelléas from below, pleads for her hand which he would kiss ere departing. The hand he may have on condition he will not depart. He agrees. Mélisande leans far out from her casement that her hand may reach his lips; her hair, in its fragrant masses, falls about his head — love is born. In their ecstasy they heed not a sinister shadow. Golaud surprises them. Ingenuously he views them as he would the frolics of children and lightly leads Pelléas away.

Second scene. Vaults beneath the Castle. Pelléas led by Golaud, overlooks a foul and dank lake which makes him giddy but Golaud carries him off before he faints.

Scene III. Exterior of vaults. Pelléas rejoices at the fresh air. Golaud is downcast and warns Pelléas concerning Mélisande.

Scene IV. Tower and Mélisande's window. The child Yniold attempts to defend the actions of Mélisande and Pelléas in replying to his questioning father, Golaud. A light appears in Mélisande's room. Golaud lifts Yniold that he may look into the room. The child sees Pelléas and Mélisande there silent, intently gazing into each other's eyes.

ACT IV

Mélisande and Pelléas hastily arrange meeting for a last time at the fountain, ere Pelléas departs. The King enters; he condoles with Mélisande over her unhappy life — when Golaud appears in an enraged mood. He hints at danger to Mélisande and becoming frenzied, he drags her this way and that by her hair. She suffers in silence until Arkel intercedes and Golaud ceases.

Scene II. Yniold searches for his truant ball behind a stone and is arrested at the sound of sheep running wildly, followed by their keeper. The child wonders at their numbers and that they know not whither they go.

Scene III. The fountain. Pelléas waits for Mélisande. She comes at last explaining that Golaud had had bad dreams, and shows how, in her haste, her dress had been torn by the castle gate. Pelléas, about to depart, declares that he must tell her of his love; Mélisande replies that she too loves him. They are torn between joy and sorrow. The appearance of Golaud startles them. Madly they clasp one another, realizing their doom. Golaud rushes upon them killing Pelléas with his sword.

ACT V

The King, a physician and Golaud sit beside Mélisande lying prostrate before them. She partially regains consciousness. Golaud penitently, but sorrowfully, begs her to speak the truth — Did she love Pelléas? Alas, yes. Was it a guilty love? No. She breathes her last.

PHILEMON AND BAUCIS

ACT I

Baucis and Philemon, Phrygian peasants, were types of faithful lovers. Because of civil strifes in their town and neighboring villages, Jupiter decided to annihilate the entire population. Mercury was sent to investigate. His report was so disastrous that Jupiter, together with Vulcan, determined to visit the earth and see for himself. Disguised as pilgrims, the two gods sought hospitality in vain, save at the hands of Baucis and Philemon. To reward the peasants for their kindness, Jupiter agreed to exempt Baucis and Philemon from the fate of their neighbors and also to grant unto them renewed youth.

ACT II

Jupiter, as was his wont, fell at once in love with the youthful Baucis, who did not look with unkindness on the suit of the pilgrim god. Still she was faithful to her spouse, and, as proof of this, besought

Jupiter to either cease his attentions or to re-establish her age and wrinkles. He consents, desists from his amorous suit, and bestows ever welcome youth upon Baucis and Philemon, whom he afterwards transforms into trees when tired of this life.

THE PIPE OF DESIRE

(In one act)

A song is heard of elves at work in the forest commanded by the Old One, their King. A peasant, Iolan, who left the valley for a wider field, returns elated by his success, and sings with joy as he looks forward to the realization of his hopes. He comes to claim Naoia, his betrothed. The elves greet him, and ask for a holiday to celebrate the opening of Spring. They accept Iolan's bidding to his marriage feast — while the Old One sits silent and morose. Iolan refers to him mockingly, saying, "What, that old fellow?" The elves soon tell him that the Old One possesses the Pipe of Desire through which he can rule the world, but whose strains bring sorrow to any one hearing them. The Old One is persuaded, unwillingly, to play for Iolan. The marvellous Dance of Spring follows, but Iolan is not impressed; he is incredulous of the powers of the Pipe and declares that the elves danced only to avoid toiling. They in turn are angered and demand that the pipe be played for Iolan alone — with the result that he finds himself dancing willy nilly. Furious, he takes the pipe declaring that the Old One shall now cut capers at his bidding. He is able to draw only discords until he plays a love tune calling Naoia to him; a vision of domestic happiness follows. The pipe is silent, and the Old One, telling him it is because he has used it selfishly, takes the pipe again, and as he plays, weird things occur.

Iolan sees before him his betrothed lying dangerously ill in her cottage. She has heard his call; delirious, she goes barefoot into the forest. She recognizes him, and in her ravings talks of their marriage as having taken place. Finally, exhausted by fever and excitement, she dies at his feet.

Iolan curses the cruel God who has wronged him, until the Old One reminds him that it is his own folly, and not God's decree that has brought these misfortunes upon him. Iolan is sad; the sympathetic elves beseech the Old One to play again on the pipe. Softly he plays the autumn song, — then the song of winter. Iolan, losing his self-confidence and vigor of youth feels the chill of age, and approaching death. "Not my will, but God's," he says, having learned the lesson.

Looking heavenward he sees Naoia on the rocks with arms outstretched to him in greeting. With shout of joy he bounds to meet her, and with joined hands they begin life together.

PIQUE DAME

ACT I

A group of men, women and children are singing and laughing in a garden. Hermann, an officer, talks with Tomsy and Czekalinsky, of the gambling of the night before; Hermann is madly in love; he fears

he cannot exist unless he wins his heart's object, though indeed he barely knows the lady, all of which he confides in Tomskey. Jeletsky appears; they congratulate him on his engagement to Lisa who, alas, is none other than she of whom Hermann had just spoken. His sad expression leads Lisa to become deeply interested. Meanwhile Tomskey tells of the countess, Lisa's grandmother, who as a girl gambled wildly. A rejected count agreed for an interview, to name three winning cards; the countess yielded to the temptation and won a fortune. To her future husband and to a lover she had told the names of the cards; whereupon a spirit had proclaimed that she would die should still another lover appear and learn of her the secret. From then on she was called Pique Dame. Busy-bodies said the countess would surely have no new lover and jokingly urged Hermann to ascertain the secret.

Scene II. Lisa, Pauline and others are jovial with song. Though Lisa's mood changes and she sings a threnody, her friends gleefully respond with a Russian folk-song. They leave. Lisa retires, but cannot sleep; try as she will to love her intended husband, Hermann's face is ever before her. Indeed Hermann actually appears, stoutly proclaiming his love. He hides, however, at the approach of the countess. She is angry but soon withdraws. Lisa yields to Hermann.

ACT II

A masqued ball is going on; Hermann meets Lisa; she gives him the garden key telling him to go through her grandmother's chamber, for the countess is absent.

Second scene; Hermann enters the chamber of the countess; his eyes rest upon her portrait. His fate is strangely allied to hers. The countess enters in her night clothes. Hermann demands of her the secret. She tells it not, but dies of fright. At the appearance of Lisa, and being accused of murder, Hermann rushes off.

ACT III

The relenting Lisa finds Hermann; with whom she arranges a meeting at midnight. The spirit of the countess tells Hermann to bet on the cards, "three, seven, ace."

Scene II. Night. Lisa rushes to Hermann; embracing, they determine to flee, after first going to the gambling table. Hermann wildly throws Lisa from him. Lisa jumps into the lake.

Scene III. Jeletsky, unsuccessful in love, hopes to win at gambling. Hermann appears. Hermann wins a fortune on the three; another on the seven; as he uncovers the ace the spirit of the countess again appears. Hermann, in a frenzy, stabs himself, beseeching the forgiveness of Jeletsky

THE PROPHET

ACT I

Scene, Holland. The Anabaptists are in revolt. Berta and John of Leyden, desire the withheld consent to their marriage, of Count Oberthal. The Count is attracted by Berta's beauty, and by sheer force compels her and Fides (John's mother) to go with him to his castle.

ACT II

There is a marked resemblance between John and King David, of Munster, and the Anabaptists wishing to use John, visit him at his Inn. John is a dreamer. His love for Berta decides him to remain at home. Berta escapes from the Count and returns to John. Oberthal informs John unless Berta is turned over to the castle he, the Count, will kill John's mother. John saves his mother. The Anabaptists join him in an attack against the Count.

ACT III

Bivouac of the Anabaptists.

Ballet.

Scene II. Oberthal is prisoner of the Anabaptists whom John, owing to their cruel practices, resolves to leave. The Count tells John of Berta's escape; John is about to free the Count in return when he learns that his followers are in revolt.

Scene III. John quiets his men and regains their allegiance.

ACT IV

John, having quelled Munster, rules as Prophet, hated by the people. Berta, believing the Prophet has killed John, disguises as a palmer and seeks revenge. She finds Fides (John's mother) now a beggar in the streets.

Scene II. John, as Prophet, is being crowned in the Cathedral. Fides recognizes her son and presses near to him, but he, because of his exalted station, disowns her. The people demand his life believing the old woman: she, to save her son, says she is in error. She is placed in chains.

ACT V

The leaders of the Anabaptists are ready to betray John to appease the Emperor. While John is with Fides begging forgiveness, Berta enters. She sees the truth, viz.: that John is the Prophet. She kills herself before him. John, learning of the betrayal of the Anabaptist leaders is bent on punishing them.

Scene II. Banquet hall at the Palace. Ballet. The Count arrives with his soldiers to arrest John. But the Prophet has foreseen trouble. He makes a sign at which explosions are heard. The walls fall. John dies with Fides whose forgiveness is granted.

I PURITANI

THE PURITANS

Scene laid in England at time of war between Parliament and Charles II. The Parliamentary forces are at Plymouth and Lord Walton commands the forces; his daughter Elvira loves Lord Arthur Talbot of the King's service. Sir Richard Forth of the Parliamentary army had been promised the hand of Elvira, to whose joy, however, Sir George Walton, brother of the commander, brings the tidings that her father has given in and that Arthur may enter the fortress for the nuptials. The widow of Charles I., Henrietta, is held prisoner at the fortress, having been sentenced to death by Parliament. This is learned by Arthur, who enables

her to escape, hidden in Elvira's bridal veil. As they go out, Sir Richard meets them, but he permits them to pass. Their escape is known shortly, nowever, and Elvira loses her reason. Parliament condemns Arthur to die; but, moved by the appeals of Walton, Richard promises his influence with Parliament in Arthur's behalf, hoping to thus restore his niece Elvira. Arthur and Elvira contrive an interview, and the latter is overjoyed as she hears of the former's flight. Some Puritans enter, however, and arrest him, sentencing him to death on the spot. News of the King's defeat and the pardon of Arthur comes before they can execute the sentence, however, and the good news fully restores Elvira, and the lovers are united.

THE QUEEN OF SHEBA

ACT I

Solomon's palace. The high priest's daughter, Sulamith, is betrothed to Assad, sent to receive the Queen of Sheba, at the palace of Solomon. Assad has fallen in love with a bather upon whom he has come suddenly, and who he believes returns his love. He repulses Sulamith. As the Queen of Sheba appears Assad is overcome, recognizing her as the bather. He becomes unconscious as the Queen says she knows him not.

ACT II

Secret meeting of Assad and the Queen who assures him of her love. After her departure the guards find Assad and arrest him as a madman. Scene changes to the Temple. Solemn ceremonies; Sulamith, whose marriage to Assad is set for that day, sacrifices doves. Solomon enters leading Assad, who rushes toward the Queen. She repudiates him. He goes mad. The Queen sympathizes and Solomon, twigging the situation, hands Assad over to the guards.

ACT III

Ballet. The King refuses to give over Assad to the Queen and she departs in anger. Solomon comforts Sulamith.

ACT IV

Desert. Assad in the desert, is overtaken by the Queen, who tries to reconcile him; but he curses her and she leaves irate. A storm. Sulamith appears to Assad, forgives him, as he expires in her arms.

QUO VADIS

ACT I

In the elaborate gardens of the palace of Petronius are statues of Venus and Petronius himself. Two slaves, Eunice and Iras, sing as they decorate the former. Chilon, a Greek philosopher, entering, shows Iras an amulet bracelet, set with jewels. Eunice regards it not, sighing, that life without love is futile. Chilon asks who her lover may be; but she says not. As Petronius and his friend Vinicius enter, Chilon hides, and the slaves retire. To Petronius, Vinicius tells of his love for Lygie whom he has seen one day bathing in her garden. Petronius suggests

she can be bought if a slave, but is told she is not. As Eunice enters, Petronius offers to give her to his friend; he declines as his heart beats for Lygie only. Still Petronius insists and orders Eunice to follow Vinicius. She begs her master not to send her from him; while he, surprised, asks if she too has a lover. She has; and is allowed to remain. In gratitude she explains she knows of one who can tell Vinicius of Lygie — a fortune-teller; he predicted good luck for her, and his power is proven by the fact of her being retained by Petronius. The foreteller is summoned — it is Chilon. He narrates that Lygie, is daughter of a King; that she is now in the hands of the Aulus as a hostage to the Romans. And now Vinicius remembers having seen her slave, and that when he spoke to Lygie she made no answer save tracing a sign in the sand — the outline of a fish. Chilon asserts this has a meaning which he can, with means, unravel. He is sent forth to do so.

ACT II

The Emperor Nero gives a Fete. His guests drink, sing and dance and hold high carnival. From his garden one overlooks Rome. At Nero's side is a beautiful stranger whose presence arouses the jealousy of Nero's favorite mistress, Poppee. Her black slave, Lilith, explains to Poppee that the stranger was bidden, at the suggestion of Petronius, on account of Vinicius who madly loves her. Poppee is incredulous; but the smooth tongue of Petronius convinces her and she enters the Hall, along with the rest. Lygie (the stranger) and Vinicius are left alone; he pleads his case. She explains that she cannot love him as she believes in one God only, while he believes in many. Despite this he tries to embrace her when her giant slave Ursus, who has been in hiding, knocks Vinicius down and carries Lygie away. Petronius, with others, returning from the Hall finds Vinicius in his plight. A fierce red marks the sky. It is Rome burning. Nero, unmoved by the danger before his subjects, sings and revels, enjoying the picturesqueness of the flames and the crumbling of the falling buildings. But, hark! a low rumbling is heard — the menacing cries of the people reach his ears. He is frightened and accuses others of causing the fire. Poppee begs Petronius to stay the uprising which threatens Nero. Meanwhile Nero urges his guests to drown the people's cries with their songs! The brilliant sky shows a silhouette of Nero, with his lyre in his arms.

ACT III

A wine shop, on the Tiber's bank, is filled with soldiers and sailors, among whom is one Croton, a giant gladiator. Without, Chilon goes from table to table searching for a maid and her giant slave. He is told of Croton. He sees that Croton is not the one for whom he seeks but notices his strength and thinks him a match for Ursus. Chilon, with wine-dipped finger traces a fish upon a table; a christian, Demas, thinks Chilon one also and tells him that the apostle will be among them that day. Chilon learns that the fish is the sign of the christians. He further learns from Demas that Lygie is with his wife, Myriam, and his son Nazarius — and he says they will all come forth that evening. Chilon, overjoyed at the discovery calls Sporus, keeper of the wine-shop, and bids him summon Croton, the gladiator. Later as Myriam and the rest descend the river bank to the assembled christians they are comforted by the Apostle Peter, for an edict of Nero has condemned all christians to martyrdom. As Lygie and Peter enter the house, Chilon, who has

watched, betrays them to Vinicius and Croton, hoping to gain a reward from the former. The two follow after, Chilon hears a cry and sees Ursus appear bearing the body of Croton which he throws into the Tiber. Chilon swears vengeance and flees.

ACT IV

Scene I. Arena of the Coliseum. Christian martyrs, emaciated, bleeding, are seen; among them Myriam and Demas; Lygie, watched by her faithful Ursus, sleeps; Peter comforts one and all. Vinicius arrives seeking Lygie; he tells her to have good hope, that he has planned her escape, and that they will fly to Sicily where happiness awaits them. But, alas! trumpets sound; Petronius enters saying that escape is impossible; Vinicius declares he will follow Lygie in death. Soldiers tear her away.

Scene II. The royal box. With the blast of trumpets Nero and Poppee take seats in the loge. At his order, Ursus enters the arena. By his superhuman strength he stays the Aurochs about to kill Lygie and thus saves her. He holds her up supplicatingly towards the Emperor. Vinicius and the mob cry for mercy. Nero grants it; but orders other martyrs driven to the arena. Chilon repents, and, regretting his act of betrayal, shouts in loud voice that Nero is the incendiary; bleeding and defiant Chilon, forced into the arena, curses the Emperor. The people join in; they throw missiles at Nero and revile him as he escapes.

ACT V

Petronius, at his villa, reads to Lygie, Vinicius and other friends a letter of farewell he has written Nero. Urged by Lygie and Vinicius to go with them to Sicily, he declines. They depart. Summoning Theocles, his physician, Petronius bids Eunice hand him his cup. She, divining his purpose, confesses her love for him, declaring she will die with him. Petronius is happy in her devotion and explains that to her he will bequeath his all. She demurs. Petronius commands Theocles to do his bidding and extends his arms. Eunice does likewise. The arteries in both are severed. Eunice dies in the arms of her master. Pretorian guards arrive with good news for Petronius, but 'tis too late! His head falls back in death beside Eunice.

RHEINGOLD

ACT I

Three Rhinedaughters guard the precious Rhinegold, which if stolen and forged into a ring will give its possessor marvellous powers. But he who owns the gold must renounce love. Alberich finally succeeds in snatching the coveted gold and makes off with it to Niebelheim, land of fog.

ACT II

To the giants Fafner and Fasolt, as a reward for building Walhalla, Wotan, King of Gods, had promised Freia, Goddess of Youth and Love. The other gods refuse to permit this, and Wotan has naught to offer with which to appease the giants. Loge, the Fire God, is summoned and suggests as a substitute the Rhinegold, of which Alberich is the possessor. The giants agree. Loge and Wotan set off to steal it.

ACT III

Loge and Wotan enter Niebelheim, Alberich displays the treasure; also, a helmet by which the wearer is enabled to assume any form. Loge induces Alberich to become a toad. Alberich is then overpowered, the trophies given to Wotan, but not, however, without an accompanying curse by Alberich upon the ring, which is destined henceforth to bring misery and disaster to its owner. The effect of this curse is manifest throughout the remainder of the tetralogy.

ACT IV

The fatal ring is given to the giants, who release Freia to the gods. They joyfully enter their palace over a rainbow bridge. During this last scene the giant Fasolt is slain by his comrade, Fafner. Thus falls the first victim to Alberich's curse.

Wotan having witnessed the death of Fasolt, fears lest the curse of Alberich descend upon the gods. To defend Walhalla against this and the attacks of the Nibelungs he begets, in union with Erda, Goddess of Wisdom, nine daughters — the Walkyries (chief of whom is Brunnhilda) who ride through the air bearing bodies of departed heroes to Walhalla, where they revive and aid the gods in their defence. It is also necessary that the ring should be restored to the Rhinedaughters to lift its curse from the gods. This task must be worked by a man, consequently Wotan, in the guise of Walse, begets, in union with a human woman, the Walsung twins — Siegmund and Sieglinde. Siegmund he hopes will be the hero to slay Fafner and return the ring to its rightful owners. To prepare him for the task Wotan forces upon the Walsungs various hardships. Sieglinde is made to marry the robber Hunding.

RIENZI

ACT I

Rienzi's house. He is a papal notary. To Adriano Colonna, son of Steffano, is given by Rienzi the care of his sister, Irene, whom he has rescued from the Orsini. Adriano loves the girl. Rienzi declining the crown, is still glad to head the people revolting against the nobles.

ACT II

At the Capitol, Rienzi, now the leader, announces peace. The nobles, overthrown, wait on him in humility, still they conspire against him, and a coat of mail, only, saves his life. He condemns Orsini, who had attacked him, to death — but revokes the sentence to please Adriano and Irene if the nobles will swear loyalty.

ACT III

The faithless nobles revolt again; but Rienzi defeats them, and during the battle Adriano's father, Colonna, is killed. As a result, Adriano turns against Rienzi, claiming also, that Rienzi has separated Irene from him.

ACT IV

The German Emperor and the Pope combine against Rienzi while Adriano urges the mob against him. Rienzi is reproved by the Church. Irene is deaf to entreaties of Adriano to fly with him.

ACT V

Irene is steadfast in her loyalty to Rienzi, her brother. Against his wish she remains beside him. The people set fire to the Capitol in their determination to kill Rienzi. Adriano rushes to rescue Irene; but the building falls and all three are lost.

RIGOLETTO

ACT I

Gilda, the heroine, is the daughter of Rigoletto, a low-lived pandour in service of the libertine, Duke of Mantua. Count Ceprano and Count Monterone, whose wives have been abducted by Rigoletto and his master, invoke the vengeance of the gods upon the twain. Rigoletto is extremely watchful of his own daughter. He never allows her to leave the house save to attend religious services. The wily duke observes her on one of these occasions and traces her to her home. Ceprano and his adherents, supposing her to be the mistress of Rigoletto, endeavor to carry her off by force, and pretending to Rigoletto that their object is Ceprano's wife, they cause him to assist them in the abduction of his own daughter.

ACT II

Upon finding out the ruse Rigoletto hires one Sparafucile to assassinate the duke, and Sparafucile, aided by his sister, Magdalena, induces the duke to go with him to an inn, intending there to make way with him. The duke's fascinating manner, however, inspires Magdalena to save him.

ACT III

In the meantime Rigoletto has his daughter disguised in male attire, to thus make her escape to Verona, and brings her before her departure to the inn, that she may see the duke's faithlessness. While outside the inn she overhears the plot to murder the duke and hears the would-be assassins state that they will surely kill the duke unless they find a substitute for him, so as to secure the promised reward from Rigoletto. Gilda, with a woman's devotion, is only too eager to sacrifice herself for the man she loves, and enters the door only to be mortally stabbed. Sparafucile throws the body into a sack and gives her to her father, thus completing the compact. Rigoletto, about to cast sack and all into the river, hears the voice of the duke, opens the sack, and discovers his daughter still breathing. She dies forthwith. Rigoletto, overwhelmed, realizes the fulfillment of the invocation of the two counts.

ROBERT THE DEVIL

ACT I

A feast is being held by Robert, Bertram (who is disguised, but really the father of Robert and an offspring of Satan), Alberti and other knights. The peasant Raimbaud, disguised as a pilgrim, arrives. He tells the story of the marriage of the Duchess of Normandy with a demon. Robert has him arrested but sets him free when Alice, Raimbaud's bride, comes to him with a message. She brings to him the last will of his mother (the Duchess of Normandy) and he realizes that she is his foster sister.

Robert is not to read the will before he has proved his worth. Bertram enters and prevails upon Robert to gamble. He loses everything.

ACT II

Alice brings a letter from Robert to Isabella, who sends Robert money, that he may secure new weapons and suit of armor to enter the lists with victory. Bertram interrupts, however, leading Robert away.

ACT III

Alice loves Raimbaud, who awaiting her meets Bertram who captivates him with gold. Bertram triumphant, descends to hell. As Alice seeks Raimbaud she hears demons calling for Robert. Bertram returns, and threatens Alice if she reveals what she has heard. She hurries off at the approach of Robert, whom Bertram prevails upon to steal a twig from the grave of St. Rosalie. Scene changes. Convent and graveyard. Bertram summons the dead, who arise, and throwing off their shrouds, appear as lovely maidens, and persuade Robert to take the twig.

ACT IV

At the palace. By means of the magic twig Robert puts the knights and ladies to sleep, and himself invisible, he enters Isabella's room. Overcome by her appeals, however, he drops the magic wand; he is attacked by the knights, no longer under the spell, but is rescued by Bertram.

ACT V

Cathedral. Robert approaches with Bertram, who trembles to enter the consecrated place. Foiled in gaining Robert's soul for Hades, he is cursed and denounced as an enemy. Bertram then acknowledges himself to be Robert's father. Robert, overcome, is about to follow him once more, but his love for his mother and Isabella is triumphant, and Bertram descends alone to the infernal regions. Robert is married to Isabella.

LE ROI DE LAHORE

ACT I

Scindia, minister of King Alim of Lahore, seeks in marriage the hand of Sita. She declines, and is then accused of infidelity, and condemned to death. Scene changes. King Alim declares that he himself had visited Sita whom he wished to marry.

ACT II

Alim is defeated by Mahmud. At his death Scindia takes the throne, and conducts Sita thither.

ACT III

Ballet. The God Indra grants Alim's prayer that he may return to earth and to Sita, on one condition—that when Sita dies, he shall give up his life also.

ACT IV

Scindia, victorious with the Mohammedans, is to marry Sita; but as Alim appears, Scindia has him arrested. Change of scene. Sita stabs herself as Scindia attempts to take her from the temple; Alim dies with her. They are united after death.

ROMEO AND JULIET

ACT I

The house of Capulet is discovered en fete. Amongst the crowd of maskers come Romeo, Mercutio, Benvolio, and friends on a youthful frolic. Juliet and Romeo meet, and mutually love at first sight. Tybalt, a hot-blooded kinsman, sees through Romeo's disguise, and wishes to bring him to task then and there; but Capulet, in true hospitality, restrains him, and the act terminates as it begins, with dance and song.

ACT II

Act second is devoted to the balcony scene, with an episodic interruption by some retainers of the house, who fancy something is amiss, but fail to discover what.

ACT III

Act third is divided into two scenes. The first is the friar's cell. In the second scene, Romeo's page, Stephano, is discovered searching for his missing master. Arrogance on his part provokes the servants of the house into drawing on him, and speedily the combat becomes general, through the entrance of Mercutio, Paris, Benvolio, Tybalt, Romeo, and others. One grievance leads to another, and Mercutio is slain by Tybalt, who, in turn, is killed by Romeo. Capulet arrives, closely followed by the Duke and his suite. The Duke adjudges banishment to Romeo, who vows he will see Juliet once more.

ACT IV

In act four there are also two scenes — the first in Juliet's room at night, when occurs the second grand duet for the lovers. After Romeo departs at dawn, Capulet comes with friar Lawrence to tell his daughter of her intended marriage with Paris, and that the ceremony will straightway be performed. He then retires to receive his guests, and in her despair Juliet asks the friar's help. This he gives her in the shape of a potion, describing its effects. The next scene is the wedding party in Capulet's great hall. The festivities are interrupted by the illness of Juliet, who finally falls insensible. "She is — dead," all cry as the act ends. Between Acts IV and V a Grand Ballet takes place.

ACT V

The fifth act takes place in the tomb of all the Capulets. Romeo arrives, believes his mistress dead, and takes poison. Juliet revives only to find her lover beyond mortal aid, and, stabbing herself with a dagger, she dies in his arms.

CONCHITA

Conchita, moody and silly, rather than trust her lover, earns her living by dancing at a restaurant. Her lover, Don Mateo, finds her there; avowing his sincerity he hands her the key of a house he has obtained for her. As he visits her there she makes fun of him and pretends she has another lover. In his despair he knocks her down. His desperation convinces her of the reality of his love for her.



ROSA RAISA



MARGARETE MATZENAUER.

MONNA VANNA

Time, middle ages. The Florentines, under Prinzivalle, besiege Pisa, whose people are dying of hunger. Guido Colonna, husband of Monna Vanna and leader of Pisa, believing that the Florentines have conquered, sends his father, Marco, to treat with Prinzivalle. Marco soon returns with good news of the Florentine who, he says, is to furnish food and supplies which Pisa so sorely needs. One condition only exists, that Monna Vanna must visit Prinzivalle's camp, unarmed and unattended. As the fate of thousands rests upon her reply, Monna Vanna, despite the entreaties of her husband, resolves to save her people. She goes to Prinzivalle in his tent. Her courage and virtue move the leader to overcome the yearnings of the flesh. He has long loved her, and now in his hour of triumph she tells the man who holds the life or death of a whole city in his hands how her heart has been given to Guido. He bids her return to her people, unharmed as she has left them. But at this moment he learns, from messengers, of treason, and that his own soldiers are marching upon his camp. Monna Vanna begs him to return to Pisa with her for protection. He does so. To her husband Monna Vanna takes the Florentine, certain that Guido will honor the foe who might have ruined his house. But jealousy controls her husband, who will not believe that Prinzivalle, or his wife, is innocent. He casts the Florentine in a dungeon. Monna stands aghast and the love that she has borne for Guido dies as her soul is filled with a fiercer flame. She secretly joins Prinzivalle giving him not only liberty, but herself. Together they fly, while Guido, having lost faith, finds only loneliness and desolation.

LE COBZAR

Roumanian harvesters observe an old custom to the music of the cobzar, or peasant musician. By so doing the evil spirit is dispelled. Stan, however, the cobzar (guitar) player has followed a passing tzigane, having given up Jana, whom he loved and now married to the inn-keeper, Pradea. Suddenly, amid shouts of joy, Stan appears, having overcome the spell of the tzigane. Jana, ill-treated by her husband, loves more than ever the handsome Stan, while he in turn recognizes his love for her. They meet. The jealous tzigane sees them and hurries with the news to Pradea. She tries to win back Stan, but he, mad, kills her. He thinks of the tortures he will undergo in the salt mines to which murderers are condemned in Roumania. Jana begs him to flee with her. Pradea prevents their escape. The men grapple; Stan is about overcome when Jana stabs Pradea with a knife he has dropped. Villagers rush to the scene. The lovers and murders are held; together they must go to penal servitude in the salt mines.

SALOME

Iokanaan, (John the Baptist) whom Herod, Vice-King of Palestine, had imprisoned because John had criticized him for marrying his brother's wife, Herodias, is kept in a well at Herod's palace. Salome, daughter of Herodias, passing the well hears the prisoner's voice, as he prophesies a catastrophe will overwhelm the Roman reign in Jerusalem. Salome, infatuated with the voice of the prophet, begs the guard to allow her to

see the prisoner. The soldiers at length grant her request. As Iokanaan is led from the well, Salome conceals not the fact that she loves him; but he chides her and declares she is as weak as her mother, whose many sins the prophet recalls, adjuring Salome to lead a good life. Salome replies by telling Iokanaan that his voice resembles rapturous music, that she loves him and longs for him to return her love. She praises his bodily charms. He bids her to leave, and urges her to seek the Lord in prayer and beg Him to forgive her and the sins of her mother. "Let me kiss your ruby-red mouth," she pleads, but the obdurate prophet remains unchanged.

Narraboth, a Syrian officer, in love with Salome, overcome at her actions, kills himself; at this moment Herod, Herodias, and all the court appear, and they behold the awful scene. The body of the soldier is removed. Herod offers Salome, with whom he, too, is in love, wine from his cup. She declines. Once again the voice of Iokanaan is heard, and Herodias, realizing he is cursing her, demands her husband to silence the prisoner and to turn him over to the Jews. Herod tells the Jews that the prophet is a holy man, and that no one shall injure him. Five Jews, who desire the death of the prophet, pronounce him an imposter, but Herod insists that Iokanaan is the prophet Elias. Again the voice of the prisoner is heard, saying, that the Saviour is coming. Herod, asking who the Saviour might be, is told by some Nazarenes that the Messiah has already come; that he has performed miracles, such as healing the sick and raising the dead from their graves. Herod asserts that the dead should not be raised, fearing lest a terrible calamity might follow. The prophet proclaims that soon the approaching Saviour will ascend the Vice-King's throne.

Herod asks Salome to dance, hoping that the dance will divert him from his evil forebodings. She declines, but Herod agrees to give her anything she asks for if only she will dance. He takes a solemn oath that his promise will be fulfilled. Salome accepts the condition and dances the dance of the "seven veils"; she then demands that the head of the prophet be brought her on a silver platter. Herod entreats her to desist, beseeching her to accept all his jewels and treasures instead. But Salome is obdurate and insists that Herod shall keep his promise. Herod finally gives in and commands that Iokanaan be executed.

The executioner enters the well and Salome hears the dull thud as the prophet's head falls under the stroke of the sword. The head is brought to Salome who hysterically takes the kiss for which she had so yearned. In an ecstasy of amorous passion, she extols the beauty of the murdered man.

Herod, fearing disaster may overcome him as a result of the wretched act done at his orders, tells Herodias that their daughter must be a monster of cruelty and beastliness. He commands the soldiers to kill Salome. Run through by many swords, Salome falls dead at their feet.

SAMSON AND DELILAH

ACT I

Samson comforts the Israelites by predicting victory over the Philistines. While Abimelech mocks them, Samson sings a triumphant song

which inspires the Hebrews and makes Abimelech shrink in fear. As he attempts to stop the revolt of the Jews, Samson slays him. The Israelites are in full rebellion. Victorious, they sing a hymn of praise. The victor, Samson, is greeted by Delilah, and succumbs to her charms. As she sings he is completely at her mercy.

ACT II

Delilah's house. She awaits Samson. The high priest bids her turn over Samson to the Philistines, and she has sworn vengeance upon him as he had deserted her some time ago. Samson enters, and follows her to her chamber. She lulls him to sleep and then cuts off his hair, which is the secret of his strength. She calls the Philistines who overpower and blind him.

ACT III

Samson is in prison: he is dragged out by the Philistines. Scene changes. Temple of Dagon. The high priest orders Samson to sing in glory of Dagon. He prays for strength. The Philistines mock him. A festival begins, Samson prays once more, and, with all his former strength, rends assunder the marble pillars of the temple, dying with his enemies in the ruins.

SAPPHO

ACT I

Reception-room of the sculptor, Caoudal, who is giving a fancy ball. The harsh strains of a pseudo Gypsy band are heard. Caoudal and his friend La Borderie enter, with guests in merriest mood; La Borderie essays to leave, saying he is fatigued, but the girls will not consent and escort him back to the dance. The hero, Jean Gaussin, a country bumpkin, flees from the ball and appears on the scene in search of more congenial surroundings. Caoudal tries to cheer him. From the ball is heard a vivific chorus; this all the more offends Gaussin who is about to go, when Fanny, the model, enters, chased by a number of artists crying for kisses, which she with contumely denies them. Jean and Fanny love at sight; Fanny indeed is so drawn to the country boy, that she questions him aside, and learns with joy that he is not an artist but from Provence, and that the Bohemian life of Paris is unknown to him. That he may not hear of her past experience, she persuades Jean, when supper is announced, to steal away with her unheeded.

ACT II

Jean's lodgings, rue d' Amsterdam. He is at work, and his father, Cesaire, is with him. From their conversation we learn that Jean's father and mother have come to Paris to start him aright, and to take home with them Irene, his cousin and early playmate. Divonne (Jean's mother) and Irene enter, the former quite wrought up. The parents leave, while the young people sing a duet refreshing their memory as to the happy days now gone, and end with a warm embrace. The parents interrupt and laugh good-naturedly at Irene and Jean. Their parting is intense. Jean is alone, but for only a short time — as Fanny, who now comes and finds his mood most auspicious. She flatters him; suddenly

she sees a statuette of Sappho, done by Caoudal, for which she herself had posed; in her confusion she almost betrays herself, but cleverly changes the subject and leads Jean on into a fever of passion.

ACT III

One year later: Jean's and Fanny's cottage at Ville d' Avray. Jean's ardor has — if possible — increased, and Fanny is truly in love with him, happy that her former life is ended. After a passionate outburst of song they leave, followed by La Borderie; they are pleased with the inn nearby, and call to their comrades who join in a general shout for the landlord. A lively scene ensues; at length supper is ordered, and the guests stroll away. Jean, returning alone, happens upon Caoudal and La Borderie; Caoudal asks him casually if he is still with "Sappho," the name by which Fanny is known among artists. Jean replies, at first not realizing what is meant; but as the truth is forced home to him that his beloved Fanny is the original of the famous statue, an overwhelming revulsion of feeling prompts him to deny his present relations with her; but as her former escapades are told by Caoudal, upon learning she has a child at her father's, his anger and disgust break forth in wild repudiation of her. At this climax Fanny reappears full of happiness. She instantly divines, however, what has occurred; Jean leaves her. Fanny curses the fate which has lost her the one pure love of her life.

ACT IV

Jean is in his old home at Avignon, miserable, unable to take up life anew. His mother and Irene try to console him. His father now tells of the coming arrival of Sappho, whereupon Jean declares that he can face her without weakening. Left to himself, however, and as Fanny comes to him with all the appeal of beauty in distress, his resolution gives way. Cesaïre and Divonne enter just in time to hinder a complete surrender; Fanny withdraws, crushed by their unspoken reproaches.

ACT V

The cottage at Ville d' Avray. Fanny, solitary, sad, is utterly hopeless save for the thought that she may henceforth devote her life to her child's welfare. She is surprised by the entrance of Jean, who, torn by conflict of emotion, tells her that he has given up home, parents, even his future career, for her sake. Yet, when reconciliation seems complete the words "my love!" spoken tenderly by Fanny, but reminding Jean of Caoudal's vivid description of a love-adventure in which Sappho played a leading part, bring again to him doubt and jealous fury. But exhaustion claims him — he is tired, and sinks into fevered slumber. Fanny realizes that their former bliss is gone forever, that she may never hope for serene affection, but must expect reproach and doubt from him whom she loves. And so, as Jean sleeps, she tears herself away.

THE SNOWMAN

DER SCHNEEMANN

A poor fiddler, Pierrot, loves the beautiful Columbine, whose guardian uncle, Pantalon, does all he can to upset the match, as he himself wishes to win the heart of his niece. Columbine is kept a prisoner in

her chamber, her one joy being to look down from her window to the Nicolo Market, longing for a sight of Pierrot. As Pierrot chances by her window Pantalon arrives with two servants and drives Pierrot away. Pantalon searches the stalls of the market-place for something which will appeal to the fancy of his niece. His rude taste leads him to a life-size figure of Krampus (the devil) which the servants carry her, despite the teasing of a number of street Arabs. As Pantalon goes on another errand, the Arabs begin a snowball battle, while some of them make a great snowman with arms outstretched toward Columbine.

It waxes late, and Pierrot, with his violin, serenades Columbine who now is too fearful to appear at the window. As the awkward Pantalon reappears, Pierrot hides behind the snowman. Pantalon, seeing the latter, is amused almost to death; he bows and scrapes and assumes, in frolic, a similar position. The love-sick Pierrot gets an idea from this, and after Pantalon has left he takes the snowman away, arrays himself in white and takes the place of the snowman, with arms outstretched and eyes looking longingly to the window of his beloved.

Scene changes; Columbine's chamber. Pantalon is angry that his niece looks so continually at the snowman, and he commands the figure to enter the house. The figure does not need a second bidding and is straightway heard stamping up the stairs. Pantalon, overcome with fright, calls his servants; but they, too, are motionless with fear. He rushes out; but shortly returns dressed as the devil, thinking thus to command the situation. To gain courage he takes several long sips of wine, and now, wonderful to relate, sees not only one snowman but two, three, four, and a whole battalion who dance wildly about him. Dazed and overcome he falls in heavy sleep; the snowmen leave, while Pierrot and Columbine rush out of the house. Pantalon, recovering his senses, runs to the market-place but is greeted by the distant horn of the coach which bears the happy pair away. He tears his hair in despair and throws himself in anger upon the real snowman which the thoughtful Pierrot had put back in its place.

LA SONNAMBULA

ACT I

There is gayety for Amina is to marry Elvino, but Lisa is sad for she too loves Elvino and has declined the hand of Alexis in consequence. Amina is grateful to the villagers, particularly to her adopted mother, Therese. But lo, a stranger draws near, and is struck by the beauty of Amina. He tells the people that Rodolfo, who owns the castle, is well; while they, in turn, apprise him of a spectre which is seen nightly in the pale light of the moon. The "stranger" and Count Rodolfo are identical and by his attentions to Amina he has aroused Elvino's jealousy.

ACT II

Often given as scene II of Act I.

Lisa hails Rodolfo as the Count which is jested away. A din is heard and Lisa rushes out. While in her sleep Amina enters Rodolfo's room and begins to undress thinking she is at home; Lisa observes this and through jealousy calls Elvino and others. Upon waking Amina finds Elvino who, believing her faithless, spurns her.

ACT III

Forest. As peasants go to the castle Amina meets Elvino who is still obdurate. He snatches from her hand the betrothal ring.

Scene changes. Alexis once more woos Lisa, but in vain; he is told by others of her betrothal to Elvino. Elvino appears, confirms the report much to the joy of Lisa. But now Rodolfo speaks explaining that Amina is a somnambulist and guiltless. Elvino believes it not; but as Therese exhibits Lisa's kerchief carelessly left in Rodolfo's room, he denounces her. Rodolfo maintains Amina's innocence; she suddenly appears in her sleep. Elvino relents and approaches her. She awakes, as he is replacing the ring on her finger.

SEMIRAMIDE

ACT I

The opera opens during a festival in the Temple of Belus, in ancient Babylon, held to enable Queen Semiramis, relict of Ninus, late emperor, to nominate a successor to the throne. Assur, a prince in the confidence of the queen, fully expects she will choose him; but she has decided on Arsaces, a young officer, commander of her armies, for whom — though known to none save herself — she has conceived a passion. A storm arises, — the sacred fire is extinguished, and incidents occur which seem ill omens. The queen, however, would proceed but for those about her. She is induced to await the arrival of Arsaces, dispatched to the oracle. In due time Arsaces arrives, bearing a casket which he delivers to Oroë, chief of the magi. The casket contains a scroll, which states that the late king had been murdered.

It should be known that Arsaces is in love with Azema, princess of the blood royal, whom Assur also loves. In this state of affairs Semiramis again prepares to name a successor to the throne, prior to which, she surprises all by declaring that the one receiving that honor shall become her husband; she names Arsaces, who spurns the choice, pleading his love for Azema, while Assur, in remonstrating with Semiramis, makes dark allusions to some violated confidence — some hidden compact — between them, from which it is seen that Ninus has been poisoned by Assur, at the instigation of the queen. Meantime new omens affright the people. The tomb of Ninus flies open, his shade appears, and summons Arsaces to follow him to his gloomy abode, where Arsaces learns that Ninus, the son of Ninus, still lives.

ACT II

Arsaces remonstrates with the priests, who desire to invest him with the insignia of office, when he is informed by Oroë that he himself is the long-lost Ninus, and rightful heir to the throne. At the same time Oroë tells him of the guilt of Semiramis and Assur, and calls upon him to avenge his father's wrongs.

This duty Arsaces gladly undertakes, so far as Assur is concerned, but recoils at the idea of becoming the punisher of his mother, notwithstanding that she, ignorant of his being her son, is yet annoying him with her overtures. He places in her hand a paper, written by Ninus while in the agonies of death, in which the crime of Semiramis and her accomplice is revealed.

Semiramis is overwhelmed with remorse, and Arsaces, in filial sympathy, forgives her, but, armed with his father's sword, pursues the murderer, Assur, even into the recesses of the tomb. There he is about to pierce him through, when Semiramis, who has followed unobserved, passes between them and receives the weapon in her heart. Overcome, Arsaces is about to plunge the sword into his own bosom; he is prevented by Oroë, in whose arms he faints. Assur is seized by the guards.

SIEGFRIED

ACT I

Siegfried is the son of Sieglinde, born after the death of his father Siegmund.

Mime (Alberich's deformed brother) has reared Siegfried in his home in a wood. He hopes that some day Siegfried will slay with the sword, the pieces of which Mime is trying to unite, the giant who, in the form of a dragon, guards the stolen gold. The act closes as Siegfried successfully wields the sword.

ACT II

Siegfried slays the dragon. Mime offers a sleeping potion to Siegfried, who divines his purpose, however, and slays Mime forthwith. Having by chance put his finger, stained with the dragon's blood, to his lips, Siegfried is enabled to understand a bird as he sings. The bird tells of the sleeping maid, and by its aid Siegfried seeks Brunnhilde.

ACT III

On his way he meets Wotan, who opposes him with his spear. This is shattered by Siegfried's magic sword — and thus scatters the might of Walhalla. He reaches the fire-rock, rushes through the flames, and claims Brunnhilde as his bride.

STRADELLA

ACT I

Stradella, a musician, loves and wins Leonora, ward of Bassi, a wealthy nobleman, himself in love with Leonora. The two fly to Rome and are married. Bassi hires Barbarino and Malvolio, two desperados, to follow and to kill Stradella. They conceal themselves in Stradella's rooms as he and his bride are absent. They do not, however, remain to do the deed. Later on they, disguised as pilgrims, are received by Stradella.

ACT II

Leonora, Stradella, and the two ruffians together sing the glories of Italy. Hearing the voices of pilgrims journeying to the shrine of the Virgin, Leonora and Stradella leave to salute them. The two men are so affected by the wondrous singing of their intended victim that they again desist in their desperate purpose.

ACT III

Bassi offers greater inducement and the rogues hide, bent on crime at last. Stradella returning rehearses a song of praise to the Virgin. It so appeals to the twain that they throw themselves at his feet confessing all. Leonora returns and is amazed at the spectacle. All is explained; the bandits are forgiven and the lovers are happy.

TANNHAUSER

Tannhauser, a minstrel knight, seeks refuge from his sorrows of this life in the hill of Venus. At this place Venus holds court amid everlasting revels.

ACT I

Tannhauser wearies of the monotonous joy after a year's time, and longs for earthly life. He begs the goddess to release him, and after a struggle regains his liberty. The scene now suddenly changes. While he is offering a prayer of gratitude for his liberty the minstrel knights, led by Hermann, enter, and induce him to rejoin them.

ACT II

The second act is a tournament of song. Nature and praise of love are the subjects of the contest; the victor is to win the hand of Elizabeth, niece of Hermann, who loves Tannhauser and is loved by him in return. Tannhauser, having loved profanely, shocks the assembly by his ideas of what love is. The minstrels disagree with him, and are about to destroy him when Elizabeth interposes. Tannhauser, realizing his error, joins a train of pilgrims on their way to Rome, while Elizabeth, to whom the discovery of his unworthiness has been a terrible blow, entreats him to repent.

ACT III

Wolfran, a man of noble nature, vainly in love with Elizabeth, waits for her till the return of the pilgrims, when Tannhauser is found not to be among them. Elizabeth consecrates herself to the Virgin. When she is gone Tannhauser enters in sorry plight, bound to re-enter the hill of Venus. He tells Wolfran of his misfortune, his remorse and sadness, of his appeal to the pope, who has declared absolution impossible for him. Hated by all, nothing is left for him but to return once more to the revels he so loathes. Wolfran appeals to him in vain. Suddenly a chant is heard preceding the funeral procession of Elizabeth; a second band of pilgrims announce a miracle to have taken place, by which the pope has issued an edict declaring the Almighty's pardon for Tannhauser, the repentant sinner.

THAIS

ACT I

The abbot, Athenael, who, as a young man had been decidedly gay, tells a group of Cenobite monks that he will journey to Alexandria for the purpose of revealing the true light to its most notorious courtesan, Thais. The second scene depicts the house of the wealthy rouse, Nicias; Thais

is his mistress. Nicias and Athanael had been schoolmates together, and Athanael is a welcome guest at the house of Nicias. But as the monk states the purpose of his visit Nicias gives vent to derisive laughter. Thais enters: she is deeply moved by the fervent manner of Athanael. He entreats Thais to accept the word of God.

ACT II

Thais, before a statue of Venus, appeals to the goddess for lasting beauty. Athanael enters. A fervid scene takes place. She repels his endeavor.

Scene II. Athanael is sleeping. His words have taken effect; Thais, repentant, determines to leave the ways of sin. About to set out with Athanael for the convent she is intercepted by Nicias and his companions. The two at length manage to go their way.

ACT III

As they rest, weary and foot-worn, Athanael enlightens Thais in the faith. The White Sisters approach and receive Thais: she is spiritually uplifted, but alas! Athanael's human passion is aroused and he is in distress — he loves Thais.

Final scene: Thais, overcome by the rigor of penance, is dying. Athanael, unable to resist, goes to her. She dies, secure in the faith to which Athanael led her but which he now rejects.

TIEFLAND

Prologue

Pedro, employee of the rich Sebastiano, lives alone among the Pyrenees; he dreams that the Virgin will one day send him a wife. Sebastiano has appointed the lovely Martha manager of his mill as sort of return to her for having yielded to his desires; but now he wants her to marry, and he suggests Pedro. Pedro thinks his dream answered but Martha is not of the same mind; she leaves with Sebastiano while Pedro sings to Nando of his fortune.

ACT I

The mill interior. It is known that Sebastiano is Martha's lover but also that he must marry wealth to secure his station. Her fellow-servants jest with Martha about Pedro and jeer at him for his simplicity. Pedro and Martha marry, though Sebastiano purposes to visit her nightly as before. Martha avoids him, however, and realizes that Pedro suspects nothing of her former relations with Sebastiano. One night a light is seen in Martha's window — Sebastiano's signal — and the plot thickens. The honest Pedro is perturbed at Martha's restlessness.

ACT II

Same scene. Sunrise. Nuri sings outside. She enters telling Pedro she is making him a jersey. He tells her he is leaving, Nuri goes with him; but Martha follows for she is jealous and now loves Pedro. Martha meets Tomasco. She tells him all. He blesses her, advising her to tell Pedro everything. Pedro returns; tells Martha he yearns for the lovely hills. She begs him to take her there with him but he upbraids her. They quarrel. But, lover-like, they "make up" and prepare to depart. Sebastiano, with others, interrupt and Pedro, annoyed by Sebastiano, plunges at him. He is overcome and carried away.

ACT III

Same scene. The heiress whose hand Sebastiano seeks refuses him. He approaches Martha but she loves Pedro. He and Sebastiano attack each other. He overpowers Sebastiano. With Martha he rushes off to the hills and freedom.

LA TRAVIATA

ACT I

Violetta Valery, the heroine, loses her parents in early childhood. Owing to this and to other circumstances, she abandons all for a life of pleasure. Her attractiveness makes her many companions, among them is Alfred Germont. He soon grows to love her. His sincerity touches her; she gives up her wild ways, and in

ACT II

we find the lovers living quietly and happily together in a country place near Paris. Alfred's father, however, opposes the union. Violetta nobly sacrifices her feelings and departs for Paris, and after a time Alfred follows her. Here he finds her under the protection of the Baron Donphol. Being unaware of her motives, which are most unselfish, he upbraids her severely in the presence of others.

ACT III

Violetta, stung to the quick, seeks her home — there to die of a broken heart. Alfred, at last apprised of the real facts, goes to her to atone for his heartlessness, but it is too late. The poor girl's last moments are the happiest of her life, for she dies as Alfred tells her of his faithful love.

TRISTAN AND ISOLDE

ACT I

Tristan is sent by King Marke of Cornwall, to fetch Isolde, widow of King Morold of Ireland, (slain by Tristan in battle) to Cornwall to become his Queen. Tristan and Isolde become enamored of each other, though the one knows it not of the other; and on the voyage from Ireland to Cornwall Isolde decides to drink a death potion, since her love she believes unrequited. Brangane, however, Isolde's companion, substitutes a love potion for the death portion.

ACT II

Soon after their arrival at Cornwall, as they are one evening in the castle garden, they are discovered by King Marke and his suite. Tristan is severely wounded by Melot, one of the King's attendants. Kurwenal, Tristan's fidus Achates, bears him to his native land, Kareal.

ACT III

Isolde follows him thither, arriving just in time to fold him in her arms as he breathes his last. She dies at his side.

IL TROVATORE

Count de Luna had two sons. The younger was supposed to have been bewitched by a gypsy woman, who was therefor burned alive. Azucena, the latter's daughter, swore vengeance. She succeeded in kidnapping the younger son of the old count, — because of her mother's fate. With him she repaired to the stake, at which her mother's ashes were still to be seen. By mistake Azucena threw her own babe into the flames instead of the stolen child. She fled to her tribe bearing the boy with her. He grew to superb manhood, and was known as Manrico the Troubadour. In the meantime the count had died. His elder son succeeded to the title. The new count was in love with Duchess Leonora.

ACT I

Manrico, disguised, has been crowned victor of a tourney by this Duchess Leonora. A love results, shared by both. One night the count, while in the Royal Gardens, is surprised by the voice of the singing troubadour. Leonora, attracted by the song, has come from the palace. Mistaking the count for his unknown brother, she hastens to him. Manrico has seen and is jealous. He and the count duel. Manrico is not injured. He joins the army and leaves for the wars, is wounded, and found on the battlefield by Azucena. She removes him to her mountain home and there restores him to health.

ACTS II and III

He learns that Duchess Leonora, believing him dead, is about to enter a convent. He sets out and overtakes Leonora just in time, conducting her to Castellor, which place is at once besieged by de Luna. The troubadour is preparing for his marriage when he suddenly hears that a gypsy (his supposed mother) is to be burned alive, having been taken by the enemy as a spy. Hastening to rescue her he is repulsed and taken prisoner. On the eve before the day set for the execution of mother and son, Leonora suddenly appears before de Luna, offering her hand in marriage in exchange for the life of Manrico. The count agrees.

ACT IV

Leonora is permitted to enter the prison to release Manrico. On her way, however, she takes poison. Manrico, who doubts Leonora, now sees her faithfulness. De Luna enters, takes in the situation at a glance, and orders that Manrico be killed. During the execution the count drags Azucena to the window that she may behold the face of her son. She then exposes her secret, and cries, "Manrico is thy brother. Mother, thou art avenged!"

LES TROYENS

First Part

Conquest of Troy

ACT I

While the Trojans rob the deserted Grecian Camp, before Troy, and stand awestruck before the great wooden horse, Cassandra presages defeat and tries to prevail upon Choroebus, her betrothed, to save himself — but in vain.

ACT II

The Trojans are amusing themselves as news of Laocoon's death is brought. To appease Pallas, whom Laocoon had insulted, they decide to carry into Troy the horse; but again Cassandra presages danger.

ACT III

At tent of Aeneas the spirit of Hector tells of Troy's doom and advises Aeneas to found new Kingdom in Italy. The Greeks, concealed in the horse, are destroying the city and Aeneas leads the Trojan troops.

Scene changes; King Priam's palace. Cassandra tells of the death of Choroebus and of the retreat of Aeneas; rather than be taken by the Greeks she chooses death.

PART II

The Trojans in Carthage

ACT I

Dido's Palace. King Jarbas is coercing Dido to marry him as Aeneas and his followers seek her aid. Dido receives them kindly, and Aeneas calls his companions to protect Dido against Jarbas.

ACT II

Aeneas defeats Jarbas; he is received grandly by Dido, to whom he tells the story of Troy. Dido loves Aeneas. But Mercury bids Aeneas have a care and summons him back to Italy.

ACT III

Narbal tells Aeneas he does not believe he, Aeneas, will give up Italy for Dido and so tells the Queen herself.

Scene changes. Forest. Dido and Aeneas seek shelter from a terrific storm in a cave where they behold the spirits of the woods.

ACT IV

The vessels of the Trojans are seen in the harbor. Aeneas determines to overcome his love and return to Italy. Dido tries to hold him but at length he boards his ship.

ACT V

Dido's Palace. She tries to delay the leaving of Aeneas. In vain. As she realizes he is gone she resolves on death and orders a funeral pyre erected.

Scene changes. Dido mounts the pyre. She prophesies an avenger shall spring up from the ashes. She stabs herself with the sword of Aeneas. As she expires she beholds a vision — the Capitol with inscription "Roma."

LA TOSCA

ACT I

The political intriguer, Angelotti, having escaped from jail, is hiding in the Church of Saint Andrea alla Valle. Cavaradossi is painting — his canvass is to represent Mary Magdalen. Unwittingly, Lady Attavanti (sister of Angelotti) a worshipper at the Church has become the subject

from which Cavaradossi has drawn his inspiration — a fact recognized with indignation by the sacristan as he sees the portrait.

The sacristan takes his leave ; Angelotti and the painter, being friends, fall to chatting ; but the latter hearing the voice of Tosca, his fiancée, urges his friend to conceal himself once more, providing him with food left by the sacristan. Tosca, the singer, enters. She is of a jealous stripe and a scene takes place between her and her lover. He pacifies her. She departs. Whereupon the painter tells the prisoner of a well in which he may hide : they plan the escape of Angelotti in woman's clothes left by Lady Attavanti. But a shot is heard and they realize that the prisoner's escape from jail is now known. The two fly, a rabble enters the church to celebrate a supposed victory over Napoleon by the forces of Scarpia. Scarpia, the head of the police, is among the crowd as he is looking for Angelotti. Tosca enters. Scarpia has designs. He arouses her jealousy by displaying a fan he has found in the church. He loves her. She departs. But Scarpia orders spies to follow her.

ACT II

Scarpia, in his gorgeous apartment at the Farnese Palace, awaits Tosca who is to sing at the Queen's festival. Spoletta, agent of the police, enters with Cavaradossi arrested in a lonely villa whither Tosca had gone with him. The painter gives no clew of Angelotti. He is sent to the torture chamber. Tosca arrives. She hears the groans of her lover : in the extremity she divulges the hiding place of Angelotti. The painter, now brought in from the torture chamber chides her for this revelation. Sciarrone appears to say that Napoleon was victorious after all ; whereupon the painter exults in the defeat of Scarpia's men. Scarpia orders him executed. Tosca pleads — but the villainous Scarpia tells her the only way to save her lover's life is to give herself to him, Scarpia. Angelotti has been executed ; Cavaradossi is prepared to meet his doom.

Tosca, driven, agrees to yield her virtue to Scarpia if he will then arrange for her and her lover to depart in safety. He orders a mock execution. He cries : " Now, Tosca, mine at last ! " But Tosca stabs him and flees.

ACT III

Tosca hurries to the painter. She explains all. The mock execution takes place ; but Helas ! it is real. Tosca is beside herself. She hears the voice of Sciarrone and realizes that Scarpia's murder is discovered. A crowd enters with Spoletta at its head. Tosca runs to the parapet and jumps into space, crying : " Scarpia, may God judge between us ! "

VERSIEGELT

Sealed

Frau Willmers calls upon Gertrude, an attractive young widow living in the same house, and asks her to guard a cabinet about to be taken from her by law in lieu of unpaid taxes. Gertrude agrees ; Willmers departs with many thanks. Gertrude, alone, recalls the kindness of the Burgomaster and soliloquizes over her ambition to become " Mrs." Burgomaster. A knock is heard ; the Burgomaster enters bearing a bouquet for Gertrude. As they chat voices are heard of people drawing near ; in her

desire to hide the Burgomaster Gertrude pushes him into the cabinet. Lampe, the beadle, appears with Willmers; he explains that since she has not paid her taxes he will seal the cabinet thus debarring its use until seized by law. He seals the cabinet, making prisoner of the Burgomaster. Gertrude confides the secret to Willmers; they leave to get together villages for a frolic at expense of the Burgomaster. His daughter, Else, and Bertel enter. They love each other; but her father opposes them. Learning of his plight they see an opportunity. In desperate tones Bertel declares he must leave Else who wails and begs him to remain. He pretends to rush forth; the Burgomaster's voice halts him. Else and Bertel near the cabinet feigning surprise at finding her father within; he quickly agrees to oppose no more if they will free him. They do. Loud voices are heard and the lovers, to escape notice, step into the cabinet which the Burgomaster promptly seals, hiding himself elsewhere. Gertrude and Willmers, with a bevy, enter, singing and dancing they open the cabinet when lo! the lovers are seen! The Burgomaster now steps up and gives them all the laugh. He puts the intoxicated Lampe into the cabinet which the jolly crowd carries off. The Burgomaster embraces Gertrude and the young lovers dance about them.

LA VIE DU POETE

THE LIFE OF THE POET

ACT I

This act depicts the poet in early life; he is full of hope and enthusiasm. He essays to sing; he apostrophises beauty which appears to him in all its glory.

ACT II

Here the poet begins to doubt his own capacity. In his distress he appeals to night; but there is no response. Night heeds him not.

ACT III

Scene I. Despite a voice from above which bids him fight the fight, and to hope on, he curses wildly.

Scene II. A Fete at Montmartre. The poet tries to forget his fate in wild orgy.

THE VIOLINMAKER OF CREMONA

ACT I

Workshop of Taddeo Ferrari. The city council offers a golden chain as reward to the maker of the best violin. Ferrari says that he will give to the victor his daughter's hand and his house as dowry. His daughter, Giannina, loves Sandro, his pupil; fearing Sandro may not win the contest, she tries to change her father's plan. Filippo, another pupil, appears; he is a cripple, and has been jeered at by the street gamins. He loves Giannina, who loves him not; but consoles with him. Filippo, to make himself victor, secretly changes violins with Sandro. The latter, however, in his hope to defraud Filippo, once more changes the violin.

thus securing his own which is superior. Remorse gets the better of him; he tells Filippo what he has done, and asks forgiveness.

ACT II

Filippo is declared victor; but he gives over the prize chain to Gnanina as a wedding gift, and leads her to Sandro.

DIE WALKURE

ACT I

Siegmond staggers storm-driven into Hunding's empty hut. Sieglinde enters and finds the stranger—they are unknown to each other, though brother and sister. They love at first sight. Hunding returns, and, enraged at what he finds, summons the intruder to mortal combat on the morrow. During the night the lovers escape.

ACT II

Frica, Wotan's wife, also the protector of the marriage vow, demands that Siegmund, who has sinned by marrying his sister, shall fall in the coming combat with Hunding. Wotan, his father, reluctantly yields and commissions Brunhilde to bring about Siegmund's defeat. Brunhilde, however, sympathizes with the truant lovers and protects Siegmund in the duel. She is foiled, for Wotan intercedes and his son is slain.

ACT III

Brunhilde comforts the bereaved Sieglinde, but because of her disobedience she is deprived of her divinity and is put to sleep by Wotan on a fire-encompassed rock—to be awakened only by a fearless hero, who shall as a reward claim her as his bride.

WERTHER

ACT I

Young Werther, of sad nature, is in love with Charlotte, already betrothed to Albert, friend of the story's hero.

Werther's love is returned by Charlotte, whose honor, however, holds her to Albert. The maiden implores her melancholy suitor to leave her forever.

ACT II

Three months have elapsed since the marriage of Albert and Charlotte. Werther, at the request of Charlotte, departs.

ACT III

Werther returns, and again discloses his love. On the pretext of setting out on a lonely journey he sends a note to Albert requesting the loan of his revolver. Upon its receipt Werther shoots himself.

ACT IV

He is found in his dying condition by Charlotte, whose anxiety has caused her to suspect the truth. The last scene is one of great strength, for, in antithesis to the sad meeting of the lovers, the joyous Christmas carols of merry children on the streets are heard without.

WILLIAM TELL

ACT I

Gessler, governor of the Swiss people, was unjustly oppressive. To William Tell, one of the noblest fellows, the subjects looked for relief and protection. He only awaits an opportunity, which at length occurs. Leutoldo, whose daughter has been stolen by the soldiers of Gessler, seeks her rescue, but, killing one of the soldiers who opposed him, seeks safety in flight. Tell aids the fugitive and lands him on a foreign shore.

The soldiers, however, hotly pursue Leutoldo and find him as he is enjoying a day of village festivity. The joy, however, is turned to grief, as the disappointed soldiers, in their frenzy, murder the venerable pastor, Menchthal. Tell at once summons the citizens, who agree to rise in arms to avenge their wrongs.

ACT II

Arnoldo, son of the lamented Menchthal, and in love with Lady Matilda, who, although of the enemy's number, is loved by the citizens in general, is supposed to be only partially favorable to the cause of Tell. The knowledge of his father's death and the influence of Tell bring him to his senses, and he swears fealty to Tell, even at the risk of losing Matilda.

ACT III

During a village fair before the castle of Gessler people from all parts are assembled, and a pole is raised bearing aloft a hat. The tyrannical Gessler himself is present, and orders his subjects to pass by in review, bowing before the hat, in recognition of his authority. William Tell appears with Jemmy, his son. He scorns the command. He is declared a rebel, and bound. He whispers to his son to flee to his mother, Edwige, beseeching her to fire the beacon light. Gessler, observing the boy, orders him back, and, learning that he is the son of Tell, declares that both may be free if Tell will shoot an apple from the head of his son. Tell accepts the challenge and is successful. Tell faints, and as his clothes are loosened a hidden arrow is observed. The arrow was intended for Gessler had Tell been unsuccessful in his trying task. Gessler orders father and son to be taken prisoners.

ACT IV

Matilda claims the life of the boy in the name of the sovereign. He is released, but Tell is borne away to a lonely castle. He is finally rescued, and accomplishes the freedom of his people by killing Gessler.

YSOBEL

The story is taken from Lady Godiva, the oldest version of which dates back to the thirteenth century, but which is familiar through Tennyson's "Peeping Tom."

The action is set in the town of Coventry during the eleventh century. Ysobel, daughter of the Earl of Chester, makes a famous ride to save her townsfolk. To protect her during her act of sacrifice, an edict is issued condemning to the loss of eyesight those who do not remain behind closed doors while Ysobel rides forth. The hero of the opera, a young



LUISA TETRAZZINI.



GIUSEPPE DE LUCA.

hunter, who has worshipped Lady Ysobel from afar, takes advantage of the only chance to bring himself to her notice by defying the edict. He remains on a balcony and pelts her with flowers as she passes. And here begins the love on which the text is built.

NOEL

ACT I

Public Square. Christmas eve. Snowstorm. The Cure and his sacristan, Simplicie, approach the church, on one side of square, opposite dwelling of Mme. Herblet. As they enter, the Cure bids Simplicie to see that the altar candles are lighted as midnight mass should begin. Madeleine is seen. With a newly born infant in her arms she knocks at the door of the house of Mme. Herblet who refuses her request that she may speak to Jacques, and harshly closes the door on her and her child. Madeleine, about to drown herself, desists, because of the child; unconscious, she falls. Midnight rings. Distant children sing the carol, "Live the Flower of the Thorn Bush." Madeleine rises; as she enters the church, she cries, "Holy Virgin, grant me your pity."

ACT II

Church interior. High altar on one side, on other the Virgin's chapel with lighted candles and wax figure of the Christ-child in his cradle. Jacques, Blanche, Mme. Herblet, and Pere Vincent are praying, while Madeleine kneels in a pillar's shadow. Jacques asks Blanche if she is dreaming, as a voice is heard singing, "O Salutaris Hostia"; she replies she is praying that their union may be happy and blessed with a son as beautiful as the Christ-child. Madeleine, now alone, goes to the altar, saying, "Holy Mother, hear my prayer. Look thou upon my son, no less beautiful to me than thine. Take for thine own this child of no heritage, which I give thee." Putting her child in the cradle, she takes the image of the Holy Baby and sings, as she leaves, "Live the Flower of the Thorn Bush." The Cure enters the chapel with Simplicie who, seeing the live child cries that a miracle has occurred. But the Cure says "It is no miracle; some woman has left her child to the protection of the Virgin."

ACT III

The Cure enters a hospital where Madeleine is, still delirious, singing to the image in her arms. Blanche and Jacques enter, coming from their wedding feast, to do some kindness for the wretched. Madeleine sings, "Live the Flower of the Thorn Bush." Blanche leaves to bring the child to its sick mother. Jacques exclaims, "This is Madeleine whom I hoped to make my wife, had she been true to me." Claspings Jacques' hand, Madeleine falls back on her pillow as Blanche returns with the living child. Blanche sings, "He shall be as our own; he shall be called 'Noel' and he shall be the first of the sons whom God shall send us."

THE CRICKET ON THE HEARTH

ACT I

John's House. The cricket announces itself to be the guardian spirit of the place. Dot, John's wife, confides to the cricket a secret,—that she expects a visit from the Stork before long. Meanwhile May, about to marry Tackleton, a rich toy-maker, bemoans her fate as a jilted bride. John appears with May's lover, Edward Plummer, who is disguised as a sailor. He distributes letters among the villagers.

ACT II

Tackleton and May sup together. John causes Tackleton to become jealous of the sailor. The latter has told Dot who he is. John tries to overhear their talk, but Dot blocks him. John becomes jealous and would kill himself and the sailor, but the cricket sings him to sleep—in his dream he sees himself as a happy father.

ACT III

May decides to remain true to Plummer. They set out in Tackleton's carriage to wed, while Tackleton remains with the villagers. Dot tells her secret to John, which appeases and delights him. The closing scene reveals four happy people and a scene of domestic bliss.

GISELLE

In a wine-growing village of France lives a pretty maid, Giselle. She is loved by two lads,—Hans, the gamekeeper, and Loys, a youth who, with his companion, Wilfried, has come to live in the village; but from where, no one knows. Hans is jealous of Loys, and seeks to unravel the mystery about him. One day Hans eavesdrops and learns that Giselle loves Loys. Indeed, Giselle declares that she will surely die if Loys ever deceives her. Hans rushes to Giselle, reproaching her; she asserts her love for Loys and Hans, vowing revenge, departs. The grape gatherers pass, and Giselle invites them to dance. Berthe, Giselle's mother, warns them not to love the dance too well, for do they not know the legend of the forest fairies! At midnight these fairies gather to dance, and woe to the traveler who succumbs to their charms, for he must dance till death. A hunter's horn is heard, and soon the Prince Regent and his daughter Bathilde, wearied with the chase, appear. Giselle bids them welcome. Lady Bathilde, charmed with the pretty maid, is interested to hear of her love for Loys, for she too is soon to wed. Hans, meanwhile, has stolen into Loys' cottage, where he discovers a nobleman's hat and sword. He declares to Giselle that Loys has deceived her, and that he is a nobleman in disguise. Alas, it is too true, for the Prince Regent recognizes in Loys, Duke Albert, his daughter's betrothed. Giselle, unable to stand this blow, goes mad. She tries to dance, but falls into her mother's arms, dead.

Night. In the little graveyard the villagers have buried Giselle. Hans seeks the spot and stands by the simple cross marking her grave, but as midnight draws near he is frightened and runs away. Myrtha, the fairy queen, appears, and waving her magic wand calls forth her sprites. Giselle, at her command, rises from her grave, and touched by the magic wand becomes a fairy. She begins to dance, but a noise is heard and the fairies vanish. Duke Albert and Wilfried approach, and Wilfried begs Albert to leave this fatal place. But Albert orders him depart, and when alone gives way to his grief. Suddenly Giselle stands before him. She has seen his despair and forgives him, and would save him from the fairies' vengeance. Hans, having lost his way in the forest, appears, pursued by fairies. They surround him and force him to dance, luring him to the lake, where he disappears. Albert is terrified and tries to escape, but the queen

raises her fatal wand over him. Giselle stays her hand. She draws Albert to her grave; he clings to the cross. The queen, whose power is gone, still has authority over Giselle, and commands her to dance. Albert, seeing Giselle cannot disobey, joins in the dance. He becomes exhausted. Giselle cannot help him, but lo! daylight comes to his aid. As the fairies scatter with the morning sun, Giselle draws near to her grave. Albert would hold her back, but she points to the sun, and vanishes forever from his sight. Albert's men find him dead on Giselle's grave.

DER ROSENKAVALIER

THE ROSE-KNIGHT

ACT I

Scene, Princess Werdenberg's Palace. The Princess flirts with young Octavian during the absence of her husband, a Field Marshal of Maria Theresa. Approaching footsteps are heard. Fearing the Field Marshal is coming home, Octavian quickly dons the clothes of a maid-servant. The door opens! and not the Prince, but Baron Ochs, enters; he comes to tell the Princess of his intention to wed Sophie, daughter of Faninal, a rich army contractor. He wishes the Princess to select for him the traditional rose-knight to ply his suit, in keeping with the custom of the time. Ochs blandly explains that he wishes to wed Sophie merely for her money. He boasts of his Don Juan conquests. The Princess asks him to stop for luncheon; it is served by Octavian, disguised, and with the waitress Octavian, the Baron flirts, and arranges a meeting for the next day. The Princess, offended, determines to punish the fickle Baron and suggests to him, for a rose-knight, a young friend of hers,—none other than Octavian. The Baron accepts and departs while the Princess and Octavian give vent to their joy in song.

ACT II

Faninal's house. Sophie awaits the rose-knight. Octavian enters with the rose, though he presses his own suit and not the Baron's. Suddenly the Baron enters. Sophie is cold to him, in spite of her father's injunctions. She retires. The Baron upbraids Octavian; they duel; the Baron is wounded. Faninal commands Sophie to comfort the Baron.

ACT III.

Tavern. Octavian, disguised as maid-servant, flirts with the Baron, who does not recognize him. The door opens and lo! enter the official Guardian of Public Morals, bribed to frighten the Baron, whom he charges with attempt to mislead the Princess' maid.

The Baron claims the maid is his bride, Sophie; but Octavian, revealing his male attire beneath his skirts, announces himself as the fiance of Sophie who, at this point, enters with Faninal, the Princess and others. The Baron flees in mortification; the Princess is resigned to losing her youthful lover, Octavian, as Sophie rejoices in having secured him.

LE MIRACLE

Taken from a legend of Burgundy. Fifteenth century

ACT I

Mercenaries besiege a town till their leader agrees to desist if Alix, a courtesan who has bewitched him, will give herself to him, which she does. The denizens, believing restored peace due to their patron saint, Agnes, bid Soys, sculptor, to hew a memorial statue of her, to be placed in the church courtyard. Alix, the real cause of peace, with an eye to fame, schemes to have Soys immortalize her figure in stone.

ACT II

Try as he will, Soys cannot drive the form of Alix from his mind. He throws his unfinished work of St. Agnes from its stand. Alix enters; her fascinating robe folding closely about her proves irresistible; Soys is at her feet.

ACT III

A medieval town with its church in the foreground, the veiled statue in the parvis. It is fête day; there is general joy. Soys is to unveil his St. Agnes,—but lo! St. Agnes is found to be the nude figure of the courtesan! Dismay reigns; the Bishop bellows with rage, the people threaten, while Soys is humility itself; Alix, alone, is happy. She strikes dead the Governor who tries to destroy her image.

ACT IV

Alix in prison. She'll not heed Soys who tries to save her, but follows nuns to the church courtyard to atone for her crime. She must destroy her statue to save the soul of Soys. She strikes it; lightning shoots forth. Alix falls dead. Soys, weeping and chiding the people, tears the veil from the statue and behold, a miracle! It is not a statue of Alix, but a devout figure, lovely and serene, of St. Agnes. Joy reigns supreme.

LE SECRET DE SUZANNE

(In One Act)

Count Gil and his wife, Suzanne, live ideally happily together. But a sudden cloud darkens their sunshine. Gil fancies Suzanne has a secret. He tries in vain to persuade her to tell him all. She longs to confess, but cannot summon courage. His suspicion grows. How *can* he account for the scent of tobacco in his drawing-room, save on the supposition that Suzanne receives clandestinely a lover! His jealousy increases with each penetrating fume. And then comes the explanation. He climbs to the window and sees Suzanne, who thinks herself alone, indulging in her one weakness, an occasional cigarette! He is reconciled. The old family butler (who is dumb), who has heretofore been able to smoke only *sub rosa*, now lights the "obnoxious weed," giving it the freedom of the house, as the curtain falls.

DON QUICHOTTE

ACT I

Public square before the house of Dulcinee. It is festival holiday. The people sing the beauty of Dulcinee, among whose several admirers are Pedro, Garcias, Rodriguez and Juan. At the ludicrous arrival of Don Quichotte and Sancho the crowd explodes with laughter. The Knight serenades his mistress, but the jealous Juan interrupts and provokes him. About to duel, they are deterred by Dulcinee. She is amused by the vehement love of the hapless Knight. She tells him, laughingly, that gladly will she be the Lady of his thoughts if he will restore to her a priceless necklace stolen by brigands.

ACT II

The two heroes—one on the famous Rosinante, the other astride his donkey. Sancho rails at the Knight for his sentimental gallantry; yesterday he fought a bevy of hogs, to-day he defies a windmill, throwing himself upon its wings, which carry him roughly about.

ACT III

Evening. Mountains. Our heroes meet brigands. The prudent Sancho flees, but the Knight defies them, then relents, and ends as prisoner. Awaiting death, his one solace is repeating the fair Dulcinee's name. The bandits are impressed with his courage. At length, overcome by his grandeur and sublime nobility, they turn over the necklace to him, begging his benediction.

ACT IV

Fête at Dulcinee's. She grows weary of the vapid compliments of the courtiers and finds her guests jejune. The Knight and Sancho enter, to the astonishment of all. As Dulcinee sees the necklace she, awe-struck, seizes and embraces Don Quichotte. The gallant Knight asks her to marry him on the spot, suggesting an idyllic life in some remote chateau. Minx that she is, she laughs at the thought. The Don is depressed. She then confesses she is not pure, earnestly begging him to remain by her side. Quichotte, on his knee, thanks her for speaking the truth, and declares his undying love.

ACT V

Forest. While the faithful Sancho proclaims Quichotte's goodness the Knight dies, saying: "Did I not promise you an Island? I give you the most beautiful there is,—'The Island of Dreams.'"

L'AMICO FRITZ

Fritz is a wealthy young man who declares he will never marry despite the efforts of rabbi David, who is forever at him to take a wife. So confident is Fritz that he will not change his mind that he lays a wager with his friend of the cloth, with his vineyard as stakes. Not long after, he meets Suzel, a wondrously lovely girl—daughter of one of his tenants. He loves her. As he tries to tear himself off, Suzel weeps and his sympathy is worked upon. He declares his love. David wins the vineyard and all are happy.

TWILIGHT

In one act of three pictures

Picture I. Woodland scene. The heroine, reared to follow her instincts, loves the hero. He loves her. Twilight. As the lovers embrace, the distant drum calls the hero to his regiment. Picture II. Cabin of the girl's father. Eagerly she asks if motherhood is wrong, and is told that out of wedlock it is. Her lover returns for a last farewell and the girl implores him to marry her. Her father, not knowing all, urges the hero back to his troops. Picture III. By a woodland stream is seen the distracted girl's lifeless form. The lover, returning to marry her, learns her end, and, believing himself the cause, resolves to die. But the father censures himself, and bids the hero seek his fate in battle.

LA DOLORES

ACT I

Dolores is attendant of Gaspara, Innkeeper at the Spanish town, Catalayud. Celemino tells the rich Patrizio to forswear Dolores saying she loves Melchior a barber. Soldiers enter. Sergeant Rojas is smitten with Dolores. Lazaro, a priest, son of Gaspara, chides Dolores for talking so freely. He leaves. She tells that he was not always a priest but once a keeper of bulls. Melchior enters and talks with Dolores, telling her he is about to wed. As she reproaches him he defies her; she vows vengeance. Patrizio enters with merry crowd, the chorus of the Rondalla, who imitate musical instruments. They dance the Jota (national Aragon dance) in which the principals improvise couplets to music. Melchior sings; "If you go to Catalayud, ask for the lovely Dolores, who grants favours to all." Dolores, wild with rage, curses him. The dance goes on.

ACT II

Courtyard of Inn. Lazaro speaks with Gaspara of his ordination. Gaspara leaves. Lazaro sings of his hopeless love for Dolores. Patrizio enters with gifts for Dolores. Bull fighters enter; Rojas boasts he can win. Melchior says he is the lover of Dolores asserting he can prove it. She enters: she tries to drown his words with her guitar. Warning her he leaves with others who presently return making the sign of the cross. She denies Melchior's claim. However he is to go to her that night. Lazaro enters declaring his love for Dolores. She, at first, doubts; he clasps her in his arms. Celemino and others, enter rudely jesting. Lazaro strikes Celemino. Bull fight about to begin, people hurry off. Patrizio and Celemino describe the fight. Rojas is being worsted when Lazaro rushes in and slays the bull. Applause. Dolores promises Lazaro her love.

ACT III

An Inn room. Lazaro enchants Litany. Gaspara bids him good-night. Dolores whispers to him not to come to her that night. Celemino tells Lazaro of boast of Melchior. Dolores bids Rojas and Patrizio to her room; she fears Melchior, (both for Lazaro and herself) knowing not what to expect of him. She tells Gaspara that Lazaro loves her. The mother is horrified bidding her son leave for his seminary. Dolores goes to her room. Melchior soon enters. He insults her. Suddenly Lazaro bursts in: he grasps Melchior; both fall through window. Lazaro, wounded, returns. Patrizio and others rush in. Dolores says she killed Melchior but Lazaro cries that he did.

LA FORET BLEUE

ACT I. THE VILLAGE

House of Red Riding Hood's mother, an Inn, the poor home of Hop o'My Thumb, and a well. Night: Fairies sing — fairies, who bring sleep and sweet dreams to children, who live in the forest and who, by night, like sprites, fly beneath the branches. The good Fairy, friend of sorry little children, goes singing, from door to door. Her especial care is for Red Riding Hood and Hop o'My Thumb whom she bids forget ogres and wolves. Dawn: The Fairy fades away as she seeks her forest home. A distant reaper sings of Rosine, his sweetheart. Others join, "I shall bear you off, supple and robust, in my arms, and the sky will glow above us." Jugs are put on table: reapers and villagers enter and quaff the wine. Red Riding Hood comes to the well. She lingers as others leave for the fields, and the maid asks if she loves Hop o'My Thumb. She replies: "He is sad and his father is ill." Hop o'My Thumb appears with caged bird for his sweetheart, but alas! as she tells him of the wonders of the forest whither she must go to see her grandmother, her mother looms up, severe and unbending. She bids Riding Hood leave the boy and, with her, enters the house. A baker woman enters and as she passes the house of Hop o'My Thumb his father, with arm in sling, asks for bread. She chides him, bidding him toil for his food. He decides to take his little ones to the forest, for there they will be fed by a Fairy whom he one day heard singing, "I protect little children when they are lost. I love and help them." Hop o'My Thumb divines his father's idea and resolves to follow. He kisses Red Riding Hood who enters bearing some cakes, of which she gives him. This he does not eat but breaks, that by the crumbs he may retrace his way from the forest. Red Riding Hood departs while Hop o'My Thumb's father bids him join the children for a walk. The Princess arrives at the Inn, her first visit to the village, a sign for general hilarity. The beautiful guest seldom leaves her palace fearing a spell cast as she lay in her cradle, by a Fairy, who foretold that if she should prick her finger she would fall asleep, to be awakened only by a lover's kiss. Prince Charming, disguised, is of the crowd longing for a smile from the Princess. She is happy in village simplicity; she loves not her palace and is ashamed of her wealth and jewels. The Prince addresses her: "Permit me to pledge you my love for I am not a King's son and have no crown." She answers: "Were I to give you my love you would wear a crown a King might envy." Village women spin at their doors. The Princess, eager to join them, pricks her finger. Lo! the die is cast. Supported by her pages she leaves the stage. The Prince sings a farewell and vows he will brave the dangers of the enchanted forest.

ACT II. THE FOREST

Solitude. Then up the path come father and children, Hop o'My Thumb, in the rear, dropping crumbs. Into the depths of the woods they go. Birds eat the crumbs. Riding Hood's voice is heard. She sings, but hearing a wolf, runs away. The father calls his children. They call back and, seeing a light, make for it. Hop o'My Thumb, too, is lost, he can find no crumbs. He hears voices. His brothers and sisters hurry on pursued by a great Ogre. They scatter and Hop o'My Thumb hides behind a tree. The Ogre, terrible monster, chases them. Red Riding Hood, breathless, falls in her playmate's arms. He declares, "I am

brave; because I love you." He prays the good Fairy to protect them and falls asleep. Fairies sing. The sisters cover the two with branches. The fairies grow dim and their song ceases. Mr. Ogre, who delights in eating little boys and girls, now appears; but the good Fairy, mindful of Hop o'My Thumb's prayer and knowing just how to handle an ogre, waves her hand till the wine flows from a tree. The Ogre drinks his fill and falls in sleep. Full of fun the children pull off his seven-league boots, dancing and singing the "Rondo of the Bigbellied Ogre." During the jollity the Prince enters in quest of the Princess. At the suggestion of Riding Hood he asks aid of the good Fairy when behold! the trees fall away and there is seen the Palace of the Sleeping Beauty.

ACT III. THE PALACE

The Princess and her attendants are in deep slumber. All is quiet till Hop o'My Thumb pushes open a window. He calls to Red Riding Hood. Their efforts to awaken the Princess are futile. The Prince, suddenly appearing, beholds his loved one; but, happy in her presence, hardly dares to wake her. The children depart. Prince Charming addresses the Princess. She stirs not, when lo! he gives the magic kiss. She is in his arms and he in hers. They sing their love. As the children return, having roamed over the palace, they are bidden by the Princess to remain. But they think of their mothers to whom they must go, now not afraid of the forest, for the good Fairy will protect them. As they set forth the Prince says; "Your story will be told by grandmamas at the fireside. You will live in the pages of story books." Hop o'My Thumb, turning to the Princess and the Prince, says; "The lovely story of your lives will be treasured by lover and mistress. You, too, will live forever."

The children leave. Alone, the lovers know joy blissful and serene.

JULIEN

ACT I

Julien and Louise living in an apartment in Rome. Julien, a poet, wearied by his work, falls asleep. Louise, understanding his moods, watches by his side, and does not disturb him as he sinks into dreamland.

ACT II

Holy Mountain where are dream spirits. Julien is warned by high priest not to seek ideals too high lest he be disappointed. He falls at the foot of the altar mocked by fallen spirits shown in a deep chasm. Doubt overtakes him and his spirit becomes troubled.

ACT III

Julien in the country, seeking peace in Nature amid peasants at their work. Out of harmony with life, he meditates upon his past. He thinks of Louise as dead. He is led by mysterious voices to Brittany, his birthplace. His mother comforts him and exhorts him to Faith. He blasphemes, and turns from the cross, wounding his mother cruelly.

ACT IV

Cafe at Montmartre. Julien intoxicated, repels the advances of a girl who reminds him of Louise. He joins in noisy revel until the crowd disperses when he sinks in drunken stupor at the girl's feet, lost in utter degradation.

KUHREIGEN

Period of the French Revolution. The French army was forbidden to sing a certain German air since it made the Swiss troops so homesick that they deserted the ranks. One of them, singing the air, was arrested and about to be executed when rescued through the influence of a Marquise. He was pardoned; and the Marquise made him overseer of her estates. There, in the role of Shepherdess, she passed many a joyous day with him. Owing to the Revolution the Marquise and her husband were sentenced to death. After her husband's death she is found by the Swiss who wishes to save her: he has loved her from the day his life was spared by her influence. She will not be saved by a revolutionist, however, and is led to the guillotine, singing mockingly.

SCHEHERAZADE

The Shah in his harem receives his brother, who comes to relate his matrimonial troubles. They set out on an apparent hunting expedition. Then is seen the deceptive nature of his many wives, for the head eunuch is bribed to open the three doors of the palace. This eunuch betrays the confidence of his master and opens first, a bronze door through which crawl negroes garbed in copper, then a silver door through which come negroes clothed in silver, and finally a golden door through which creeps a negro attired entirely in gold, the favorite *Negro of Zobeide*. Revelry ensues. Pages dance in with platters of fruit; maidens whisk about in diaphanous costumes bearing goblets of gold. Suddenly the Shah appears. He waves to his henchmen whose scimitars fall among the fleeing negroes. Even the wondrous Zobeide dies, embracing the feet of her master as she expires.

TRUMPETER OF SAKKINGEN

PRELUDE

Heidelberg students, rioting, serenade Princess-Electress; one, Werner, plays a trumpet solo. The Imperial trumpeter, delighted, tries to engage him in vain, when suddenly the Rector Magnificus appears expelling the students from the university. Werner, deciding to accept the position offered by Konradin, the trumpeter, marches off.

ACT I

Festival of St. Fridolin at Sakkingen. Werner defends young Baroness Maria insulted by peasants. She is struck by noble bearing of Werner as is her aunt, Countess of Wildenstein, who sees a likeness in him to her son, whom gipsies had stolen quite young. Scene two. The Baron's room; the Baron, cross with gout, is humored by a letter from Count Wildenstein (who lives separated from his wife, the Countess, above-named) proposing his son, by a second marriage, as Maria's husband. Maria is greeted kindly, by Baron, as she relates her adventure, begging the Baron to engage Werner as trumpeter in the castle. Werner's trumpet is heard; the Baron bids Werner enter, at once engaging him.

ACT II

Werner gives lessons to Maria; they fall in love. But the Countess watches them, until Konradin succeeds in drawing her aside, when the

young people warmly declare love on both sides. They are interrupted by the Countess who tells the Baron her discovery. But Damian, the destined bridegroom, arrives, with his father. Damian is a simpleton; Maria declares she will never be his. The Baron, however, proclaims Maria the bride of Damian, forbidding Werner the castle.

ACT III

Rebellious peasants besiege castle. Damian proves a coward. Werner comes to the rescue, driving peasants off with his soldiers, though he is wounded. While being nursed a mole on his arm tells that he is the stolen son of the Countess. All ends in joy, for the Baron is glad enough to give his daughter to the brave nobleman and to be rid of the cowardly Damian.

LA REINE FIAMMETTA

Bologna. End fifteenth century. Giorgio D'Ast, adventurer, meets Cardinal Cesar Sparza who offers him the throne if he will rid the country of Queen Orlanda. A plan is laid and Danielo, a youth, is asked to strike the blow. He at first refuses to kill a woman but when Sparza tells him a fabricated story of how his (Danielo's) brother was assassinated by order of the queen the youth seizes the dagger and starts off on his mission.

Orlanda, meanwhile, under the name of Helena is leading a joyous life in the convent "des Clarisses." There she meets Danielo; they love each other. Later when Danielo recognizes, in the woman he loves, the queen he stands aghast. He is handed over to the tribunal of Franciscans. Orlanda tries to save him and abdicates — a useless sacrifice for she is arrested as a heretic. The lovers are united in death — the same axe strikes both.

COLUMBUS

ACT I

Cloisters San Stefano Convent. Roldano, enemy of Columbus, excites crowd against the hero. Council is at that moment deciding what action to take regarding plan of Columbus. Three friars enter, singing; they prophesy triumph of Columbus. The mob is impressed but Roldano responds with strange song predicting shipwreck and failure. Decision of council is that project is "Dream of a lunatic." Columbus appears amid jeering. Situation is dangerous when Guevera, captain of Queen's guard, who believes in Columbus, repels the mob and causes silence. Queen Isabella's voice is heard in prayer. She appears. She takes off her diadem and gives it to Columbus. He falls on his knees in gratitude.

ACT II

Ocean. Mutiny. Cry of "Land."

ACT III

America. An Indian, husband of Queen Anacoana, is found slain by the Spaniards. The Queen seeks revenge for her dead husband by feigning love for his murderer, Roldano. Guevera loves Indian princess, Janika, Anacoana's daughter. Revolt of Indians against Spaniards. Anacoana handles situation with diplomacy. Ballet of Indian girls.

ACT IV

Roldano, the Indians having been put down, advances to hand Ana-coana over to the Spanish general, Bobadilla, after having put chains on Columbus whom Bobadilla is about to deport a captive to Spain. Guevera tries to save his beloved from the fate of her mother, Anacoana, when all Indian rebels are burned; but the princess flings herself into the flames to perish with her people.

Epilogue

Medina del Campo. Columbus and Guevera in crypt of cathedral among tombs of kings of Castile. Guevera leaves to seek Queen Isabella. Damsels enter, bearing wreaths. Columbus asks for whom the wreaths are. He is overcome to learn that Isabella lies buried there. Guevera returns. Columbus goes mad and dies.

PAUL AND VIRGINIA

ACT I

Mme. La Tour (Virginia's mother) and Marguerite (Paul's mother) sing of the mutual affection of the children. The former tells of her intention of sending Paul to India — not to try his love for Virginia but to prepare him for his future happiness. Domingo, old servant, overhears and begs them not to send the lad away. A ship arrives and La Tour runs to see if it has brought a letter from her family. A storm. Paul and Virginia seek shelter. Meala, a slave, appears, exhausted, asking protection from a pitiless master. Virginia gives her food and comfort. Scene changes. Plantation of M. de Saint-Croix. Slaves sing a threnody. Virginia, Paul and Meala enter. The master pardons Meala. But Virginia's beauty has kindled an unholy passion. This, Meala observes. Paul and Virginia depart. This enrages Saint-Croix. He orders Meala flogged.

ACT II

Mme. La Tour's house. Virginia is there. A wealthy relative has promised to make her his heir if she will leave for France. She can't bear to leave her mother to whom she confides. Paul is in despair. His despair is greater as his mother tells him of her sin and the shame of his birth. Meala again seeks protection. She is followed by Saint-Croix. Virginia buys the slave. Scene changes. A wood. Virginia tells to the stars the pains and joys love has brought her. She falls asleep. Meala enters. M. La Bourdonnais comes to hasten the departure. Virginia wakes. She throws herself into her mother's arms, weeping.

ACT III

Meala speaks of Paul's sadness. Marguerite, La Tour and Domingo enter seeking Paul whose condition has alarmed them. It is made known that Saint-Croix has followed Virginia to France. They all leave as Paul enters with letter from Virginia (to her mother) which he has already read a thousand times. She has sent a violet to her lover. Paul sings his griefs and calls on her wildly to return. Virginia appears to him in a vision. She is surrounded by lords and ladies who ask her to sing which she does. Her thoughts are with Paul. Saint-Croix is presented. She

repels him. The rich relative is indignant and sends Virginia away. Paul cries, "She is coming back to us"; the vision disappears. Domingo announces a ship in the offing. But the waves keep it from landing. Scene changes. Beach. Ship half sunk. Virginia's lifeless body on the sand. Paul kneels at her side.

BRISEIS

During Emperor Hadrian's reign; scene, seashore at Corinth. Briseis, young Corinthian girl, is betrothed to Hylas, who is poor. He proposes to sail for Syria to seek wealth. He is rowed to the house of Briseis where the lovers plight their troth anew. Hylas departs. Thanasto, mother of Briseis, is ill and Briseis seems unable to aid her, calling upon Phoebus in vain. Thanasto has faith in the Christian religion and urges Briseis to become converted to it, but the girl thinks it dry and comfortless. A catechist appears and expounds its real inwardness, declaring that Thanasto will recover if Briseis will accept the Christian faith and renounce Hylas, becoming the "bride of the Lord." Briseis, after a fearful struggle between constancy to her lover and devotion to her mother, sacrifices herself and is led by the catechist to the cloister.

TREACHERY

Tamara, widowed Tsarina of Georgia, has become the wife of Soleimon, Persian despot. Her little son, heir to the throne, saved by the cunning of an old woman, is educated by a patriot unbeknownst to Soleimon. Tamara had been bent on saving her native country during the long years she had spent in Soleimon's harem. By treachery and craft she had lulled any suspicion entertained by the despot. Meanwhile influencing the Georgians to realize their latent strength for the coming struggle, she awaited the best time for the uprising. Her hopes were based on her son. He loved a slave of the harem with whom he had secret meetings. They are both killed, however, shortly and the opera ends with Soleimon's murder, the Georgian's triumph, the delivery of the Christians from the despot's thrall, and the death of Tamara, who, unable to bear the loss of her son, kills herself.

LA JOTA

The Spanish Jota is a kind of waltz, always in three-time, but with much more freedom in the dancing than is customary in waltzes.

ACT I

Scene is in Anso, in the heart of the Aragon Pyrenees, 1835. Juan Zumarraga, fiance of Soledad, is from Basque, which is not Spanish, as he loudly cries, at the first question, proud, as he is, of his native heath. But Soledad is just as ardent for her race and against all others. They are about to separate; but as race differences are forgotten, they fondly embrace. Duty, however, will triumph; Juan is called to his country, for the Carlist movement, accentuated, is about to burst forth, and Juan will yield to none other his part in the struggle. And love? Love may do what it can. Together they dance one last Jota, and then part. Soledad, with her eyes upon the church wall, tries to control her grief; the

scenes have a deep meaning to her, and terrible is her anguish in her struggle against the flesh. In vain seeking solace in his breviary, Mosen Jago, the curate, shudders at the wonderful beauty of Soledad, and at the thought of her future passions; he curses them — he exalts them; he reproaches them as sacrilegious to the pure girl who feels a mysterious presentiment; but he paints them too strongly, until he loses himself in ardent prayer to God.

ACT II

The Carlists have arisen and have reached Anso; the church is shattered. In vain the curate and his people press to the altar of the Virgin; and under the flag and trembling voice of Soledad they answer with shots the shots from without. They are worsted. The Carlists gain the place, among them is Juan. What torture for him! His friends, his brothers, lie dying or battle against him. Soledad, too, is there animating the resistance, singing to the death. While bravely and proudly performing their duty the lovers near each other, irresistibly drawn together. No one guesses the ardor which holds them, and lo, death awaits them, and overtakes them as, embraced, they lean against the altar singing strains of the Jota which formerly so inspired them. A last gasp of rage bursts from Mosen Jago at this supreme reunion, a last struggle shamefully tinged by his unbridled passion and the curate expiates his miserable weakness in his last suffering. The Carlists nail him to the cross on which the great Christ suffered. He cries out, "What being was ever more tortured than I?"

SIGURD

ACT I

Sigurd has rescued and delivered Hilda (sister of King Gunther) who has been held as slave. She loves him and tells her nurse, Uta, she will marry only Sigurd albeit King Attila asks her hand. Uta agrees to bring Sigurd to her and to cause him to love her by means of magic philtre. At a feast given by Gunther to Attila's envoys is related story of Brunhild, a Valkyrie (divine warrior maid) whom Odin, father of the Gods, had expelled from heaven, and held in magic sleep, in a castle of fire, to remain till a mortal release and marry her. The story excites Gunther who vows he will rescue and wed the Valkyrie. But Sigurd loves her also, and defies Gunther who, learning that Sigurd is the noted chief who has rescued Hilda (Gunther's sister), and saviour of his (Gunther's) heritage, offers eternal friendship and division of his inheritance to Sigurd, proclaiming him victor without combat. Sigurd accepts, if Gunther will go with him to free Brunhild. Meanwhile the magic potion has been given to Sigurd. Before their departure, Hilda has received a bracelet from Attila with word that should she ever need aid she is to return it to him. The philtre works and Sigurd resolves to fight Gunther for the Valkyrie, but to claim as reward, Hilda. Gunther accepts, and with his friend, Hagen, and Sigurd, departs for Iceland.

ACT II

Scene, sacred forest, Iceland. High priest celebrates a sacrifice to Freia, goddess of love. The three tell priest their purpose. He would dissuade them, but finally tells them that Odin will allow but one to proceed. He invests Sigurd with the sacred horn which, sounded thrice, will

cause the enchanted palace to rise from the lake. Gunther and Hagen depart for home. Scene changes, lake in background. Sigurd muses; at length he sounds the horn three times when lo, the clouds vanish disclosing hall in enchanted palace. Scene changes, Sigurd stands near Brunhild; she wakes and salutes the gorgeous day; she welcomes Sigurd giving him her virginal girdle as token of undying love. She falls asleep. The palace sinks and changes into a bark which floats, bearing the lovers, drawn by three swans.

ACT III

Gunther's garden. Brunhild sleeps, Sigurd watches by her side. Gunther, called by magic voices, appears and Sigurd departs. As Brunhild wakes, she takes Gunther to her heart, believing him to be her rescuer. He does not explain. Hilda, meanwhile, tells Uta that Sigurd will ask Gunther for her hand but the nurse has forebodings. She feels that the wrath of the Gods will fall on them. Preparations are made for wedding of Gunther and Brunhild. Scene, terrace of Gunther's castle. Before going to sacred forest for wedding, the King and Queen receive homage of subjects. Sigurd asks for Hilda's hand, and Gunther requests Brunhild to take the hands of Sigurd and Hilda and to unite them in hers. As Brunhild touches Sigurd her heart reveals to her Gunther's deceit. Hilda observes this. Priests and the fiances leave for Odin's forest, where nuptials are to be celebrated.

ACT IV

Brunhild, now married, is ever sad; she languishes and complains to Odin for his having given her to Gunther. Hilda, learning that Brunhild loves Sigurd, in jealous fury, shows her her girdle which Sigurd has given her, and reveals to Brunhild that Sigurd, and not Gunther, rescued her. Brunhild understands all; it is Sigurd she should love by Odin's decrees. She accuses Gunther, telling him that she will love none but Sigurd, and that a combat between the two must decide which shall die. Her incantations have broken the spell upon Sigurd. Gunther, realizing that Sigurd and Brunhild love, orders Hagen to kill the hero. Brunhild, overcome, expires, while Hilda, distracted, calls the hordes of Attila against the King, her brother (Gunther) the cause of the death of Sigurd, her husband.

LE DONNE CURIOSSE

(THE INQUISITIVE WOMEN)

Venice. Middle of eighteenth century. Pantalone, a wealthy citizen and acknowledged enemy of the fair sex, has founded a man's club, where, on certain evenings, there is a little card playing, an exquisite dinner and general hilarity. All is very innocent, but the very law that no woman is to pass the threshold of the club rouses the curiosity of the ladies to frenzy. The wives of Ottavio and Lelio (friends of Pantalone), Beatrice and Eleonore, and Ottavio's pretty daughter, Rosaura, who is betrothed to Florindo, are determined to get at the mysteries, and resort to every possible ruse to achieve their end, aided by Colombina, maid to Beatrice and Rosaura. The men prove obdurate — that is, the married ones — no pleading has effect; but Beatrice and Eleonore manage to steal the keys out of their husband's coat pockets, while Rosaura finally, by

fits of anger and coaxing, obtains her lover's keys. There is rejoicing among the inquisitive women, who, with Colombina, all arrive, by moonlight, at the scene of action. Pantalone's servant, Arlechino, is a match for them, however, and is on the lookout. In the darkness he wrests the keys from each of the ladies; their plan appears upset, but merry little Colombina comes to the rescue inducing Arlechino, who loves her, to give the keys back again. Into the club they go. Scene changes; we see the graceless masculines, arrayed in rose wreaths, awaiting summons to supper. When they are gone, the women enter, rather at a loss at not finding a scene of iniquity. All there is to see — they behold; a harmless jovial supper. About to leave they are discovered. The anger of the husbands soon softens, and all ends in merry song and dance.

L'ANCETRE

Time of Napoleon I. Story is based on old feud between the two families of Fabiani and Pietra Nera. Leandri leads the first, Tebaldo the second. These two men might have been pacified but for Nunciata, Leandri's grandmother, whose own son had been slain and whose thirst for blood had not been slaked. Tebaldo loves Margarita, a ward of the Fabiani family, and is also admired by Vanina, Leandri's young sister. As Nunciata will not allow a reconciliation, Leandri attacks Tebaldo, who kills him in self defence. Later Nunciata observes Tebaldo and Margarita together and handing a pistol to Vanina, urges her to avenge her brother, Leandri. But she, loving Tebaldo, cannot shoot; whereupon the old woman snatches the pistol and discharges it herself. But because of her confusion and the darkness she kills, not Tebaldo, but her own granddaughter, Vanina. A monk, Raphael, exercises an influence upon the story.

DEJANIRE

Hercules, son of Jupiter, has won Dejanire as wife and as they happily journey the Centaur Nessus offers his help in crossing the river Evenus. Proving unworthy of his trust Hercules slays Nessus with poisoned arrow. Nessus, dying, feigning repentance, gives Dejanire a robe of magic power which will enable her to regain her husband's love should it ever wane. After years of happiness Hercules is sent to the Court of Eurytus. There the daughter of Eurytus, Iole, captivates him. He leads her captive to his country and would spare her lover, Philoctete, on condition that she would become his wife. The abandoned Dejanire declines aid from the Sorceress Phenice, since she has the talisman given her by Nessus. She persuades Iole to induce Hercules to don the magic robe at his sumptuous nuptials. He does so. Fire seems to burn in every vein. He stretches his colossal limbs on a mighty pyre. In flames all that is mortal is purged away while Jupiter takes his soul to the heaven of Olympus.

ROI D'YS

Margared and Rozenn, daughters of the King, both love Mylio though it is arranged that Margared shall marry Karnac, leader of a near-by tribe with whom the people of Ys are at war. As the marriage is to be celebrated Mylio, supposed dead in the war, returns. Margared refuses to keep her promise and Karnac challenges Mylio to duel. The

King promises the younger daughter, Rozenn, to the victor. Mylio wins. Margared, mad with jealousy to think that Rozenn should have her lover, plots with Karnac, her father's enemy, to open the floodgates and inundate the town. St. Corentin, patron of the town, appears to Margared urging her to repent and not destroy her father's domain; but Karnac compels her to carry out her threat. The water floods the town and the King, Mylio and Rozenn flee to a hill top with Margared. The water continues to rise until Margared throws herself into the flood. The city is saved.

GWENDOLINE

ACT I

Harald, Danish sea king, besieges the Saxons under Armel. Armel is to be executed. Harald sees Gwendoline, Armel's fair daughter, the first woman he has ever beheld. His wildness disappears, he loves and asks Gwendoline to marry him. Her father consents, but tells his people he will kill the defenceless Danes at the marriage feast.

ACT II

Bridal chamber. Armel gives Gwendoline a dagger asking her to kill Harald as he sleeps. But she loves Harald and will not betray him. At the cry of the Danes she gives Harald the dagger and follows him. Scene: The sea. The Saxons slay the Danes: Harald is killed by Armel. Gwendoline stabs herself dying with her lover.

MADAME CHRYSANTHEME

PROLOGUE

Lieutenant Pierre and his faithful mate, Yves, both from Brittany, pace the bridge of the good ship which is fast nearing Nagasaki. Pierre tells his comrade his intention of marrying, as soon as they land, one of those pretty dolls who in every Japanese port are ready to contract ephemeral unions with foreign visitors.

ACT I

Vessel has reached port. On deck swarms a crowd of which Madame Chrysantheme is one. Pierre is struck with her charms; M. Kangourou, a questionable character, notices the fact. Kangourou is the matrimonial agent of the place. At length Chrysantheme dons the bridal veil and is handed over to Pierre.

ACT II

As Pierre and his bride are enjoying their honeymoon at Mme. Prune's sunny cottage, his comrades come to serenade him; they are accompanied by their own brides Mesdames Fraise, Jonquille and Campanule. They all take luncheon.

ACT III

Fete. Chrysantheme sings and Pierre becomes jealous thinking his "wife" flirts with Yves. He has grown passionately fond of her, and the thought of her treachery upsets him with rage. There is a rupture which is patched up in the fourth act and their happiness promises to be



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renewed when a gunshot is heard. The ship has been suddenly ordered to weigh anchor and officers and crew are called on board. Chrysantheme's marriage is broken off as it had begun.

EPILOGUE

Pierre and Yves again pace the bridge of the ship. The mate shows Pierre a letter from Chrysantheme in which she expresses her love for her husband and the sorrow caused by separation. This proof of her innocence brings the tears to Pierre's eyes. "Woman's the same under every clime" he murmurs, as the curtain drops.

CLEOPATRA

(BALLET)

The ballet is on a supposed incident in the life of the famous Queen. Amoun, a young noble of the court, in love with a Princess named Ta-hor, sees Cleopatra for the first time surrounded by her splendid retinue, and, forgetting Ta-hor, instantly loses his heart to the handsome Queen. Amoun contrives that a letter declaring his passion shall reach the Queen; and she is willing to grant his request on one condition — that after the love-making he shall drink a deadly poison. Amoun is mad enough to accept, and the ballet drama ends with Amoun's death and the despair of Ta-hor.

ANDRE CHENIER

ACT I

During French Revolution. Ballroom. Preparations for ball. Gerard, a servant and a Revolutionary, anxiously awaits end of servitude. The Countess de Coigny, hostess, enters with Madeleine, a mere girl, and her attendant, Bersi. Madeleine resents extravagance as guests arrive including Chenier, young poet, and Fleville, author. The Abbe tells latest news but Fleville bids all be gay despite rumors of people uprising. Festivity. Madeleine coyly asks Chenier to improvise on the theme of love. He does, speaking tactlessly, of the rich versus the poor. The hostess calls for dancing. As it begins, Gerard enters, with ragged crowd. As countess orders them out, Gerard's father, old servant, in vain pleads for his son who, with crowd, is forced out. Ball proceeds.

ACT II

Paris. Cafe Hottot. Chenier at one table; Bersi and a spy at another. Mathieu (a *sans culotte*) and a waiter attend. Death wagon rumbles by. Roucher, with Chenier's passport, begs him leave Paris. Refusing, Andre says he loves an unknown whom he is to meet. Roucher bids him desist. Robespierre, followed by mob, passes. Gerard enters and asks spy of Madeleine. Bersi begs Chenier await a lady whom she calls "Speranza." Darkness. Spy watches in the shadows. Madeleine comes to meet Chenier. Recognized by him and by spy. Latter hastens to tell Gerard. She asks Andre to save her. They tell their love and are off when Gerard stops them. He tries to drag Madeleine away. Roucher takes her home. Andre and Gerard duel. Gerard, wounded, asks Andre to save Madeleine. Chenier flees. Mob, about Gerard, vow vengeance but he pretends his assailant is unknown to him.

ACT III

Tribunal. Mathieu hails mob as Gerard enters. He makes appeal for money of mob. Madelon, old woman, pushes in through mob with a boy whom she gives to country's service. Spy tells Gerard that Chenier is arrested, and that Madeleine is near by. Gerard tries but cannot denounce Chenier. Madeleine enters. Gerard, telling her Andre is in prison, declares his love for her. She tries to flee but then offers her honor for Andre's life. Her grief works on Gerard who promises his aid. Judges arrive, Andre is brought. He is denounced as traitor. He denies charge and though Gerard pleads for him, he is led to prison.

ACT IV

Night. Prison. Andre writes. Roucher nearby. The two say farewell. Madeleine enters with Gerard. She offers money to guard to let her take place of another woman on death list, that she may die with Andre. Together they go to scaffold.

ELIJAH

ACT I

The story of Elijah, as opera, follows closely that of the oratorio. Prior to rise of curtain the recitative "Behold, God hath sent Elijah, the Prophet," is sung; Elijah also sings an introductory recitative, the curtain rising as Mendelssohn's overture is played. First scene, Plain of Gilead. Famine rages, result of long drought. Israelites sing, "Lord, Bow Thine Ear," and Elijah greets Obadiah. The Israelites depart in search of food. At night an Angel (visible only to Elijah) appears and sings, "Elijah, get thee hence." Elijah, the "Youth," and Obadiah are enveloped in darkness. Scene two, Cherith Brook; the cave is seen where Elijah is fed by ravens. The Angel sings to Elijah, "Now Cherith Brook is dried up." Third scene, house of "Widow," at Zoropeath. Elijah works miracle, restoring Widow's child. Elijah challenges King Ahab, who pursues the Prophet with armed men, to meet the Priests of Baal.

ACT II

Scene, outskirts of wilderness. Ahab and Jezebel, seated with guards and attendants, behind two altars. Altar of Israelites is small pile of stones while that of Baal worshippers is elaborate; about the latter Priests are chanting praises to the Sun-God of the Phoenicians. Elijah, the Youth, and the Widow stand before Ahab. Jezebel accuses Elijah, who, incensed, turns to the Priests, singing "Rise, then, ye Priests of Baal." They, in turn, sing "Baal, we cry to Thee." Fire from Heaven descends upon the Israelites' altar, to the confusion of the Priests and Ahab's court. Darkness. The Priests are driven out and Ahab flees with Jezebel, while Elijah is left alone by the embers of the Israelites' altar. Exhausted, he sinks to the ground as a Holy Light appears in the sky. The Angel sings, "Woe unto them who forsake Him."

ACT III

Plain in the wilderness. Elijah is disconsolate. Obadiah and the Youth are scanning the sky in search of rain. The Widow stands with bowed head. The Youth discovers the rain-cloud. Terrific storm. Opera ends with mortal death of Elijah and his resurrection in chariot of fire.

IL MAESTRO DI CAPPELLA

Barnaba, the choirmaster, brings Benetto to dine as Geltrude, his cook, is setting the table and wondering how she can sing his last opus, Cleopatra, since she can scarcely carry a simple melody. Barnaba fears lest some one steal his manuscript. Geltrude frightens him by saying the French are in the city going from house to house purloining what they can. When he finds it all a joke, he asks Benetto to go out for wine.

Scene II. Barnaba, alone, dreams of fame. He calls Geltrude and goes over the role of Cleopatra with her. He tries to embrace her in gratitude. Scene ends in duet between them.

L'HEURE ESPAGNOLE

Concepcion, wife of a clock maker, Torquemada, is prone to love. As she has business of her own at home she sends her husband to wind the city clock. She invites, for a rendez-vous in her own room, both Gonzalvo, poet, and Inigo, patrician. As luck will have it Ramiro, a muleteer, arrives that Torquemada may mend his watch. He is asked to await the watchmaker's return though, of course, his presence is *de trop*. Concepcion asks if he will carry an old clock case to her room. As he does so Gonzalvo enters and is hustled into another old clock case which Ramiro upon his return is asked to carry also to Concepcion's room bringing the first one down again. The woman follows the second case to her room. In like manner Inigo is carried to her. At length even Ramiro, this time without a clock case, is invited to the fickle woman's room.

L'ATTAQUE DU MOULIN

(The Attack on the Mill)

ACT I

Father Merlier's mill-yard. Shortly prior to outbreak of Franco-Prussian war. Marcelline, Merlier's housekeeper, supervises arrangements for repast at which betrothal of Merlier's daughter, Frances, to her young lover, Dominic, is to be given out. At first opposed Merlier now approves the match and delights to think that his dear old mill will be maintained by the twain. Guests arrive. Congratulations are given. All are about to drink the health of the happy pair when the ominous sound of drum is heard. War is declared.

ACT II

Month later. It is the date set for wedding but instead war rages. French soldiers occupy mill and are fighting Prussians without. Merlier while defending his beloved mill has been wounded. Dominic, excellent marksman, has done telling work. The captain commands men to cease shooting and to retire through the woods. He departs with his troops. Frances enters. She reveals a knife explaining to Merlier and Dominic that, frightened, she had it for protection. Prussians now take the mill. The captain seeing signs of battle on Dominic asks why he is not gone with his company. Dominic explains that he is not a Frenchman but Flemish. He is ordered shot for partaking in the fight; offered his release if he will lead the Prussians through the forest, he refuses. Left alone Dominic, at the window, apostrophises his beloved woodland in a song of farewell.

Frances, climbing to his window, interrupts. She tells of a way of escape. She will have the maids engage the sentry's attention below and as night comes on Dominic can climb down and run off.

ACT III

Outside the mill. Dominic, about to escape, is seen by sentry. The latter is stabbed by Dominic who has Frances' knife. He falls dead as Dominic rushes off. Soldiers rush in. Merlier held responsible is to be shot on the morrow unless he deliver over the culprit. He determines to sacrifice himself rather than to allow his daughter to lose her lover. He informs the officer he is ready. Frances faints.

ACT IV

Same scene as Act I. Dawn. Marcelline contemplates the Prussian soldiers lying on the ground wrapped in their cloaks. She thinks of her slain grandsons. Frances enters. The two chat, when a reveille is heard. The French approach, and the women are hopeful. Dominic, disguised, steals into the yard. Frances recognizes him. Having wandered in the forest all the night he returns to learn the fate of his friends. Frances knows not what to do. Merlier and the captain enter. Merlier tells Marcelline to lie to prevail upon Frances to leave the mill. He tells Frances and Dominic all is well, that the captain has released him, and Marcelline upholds his statement. French bugles are heard. Merlier, to save Dominic, bids him go to the French and to induce them come to the rescue. He takes his daughter in his arms, reminds her how he has been father and mother to her since childhood. He assumes a happy air which blinds Frances to the true situation. The French draw near. As Merlier embraces his daughter for, as he knows, the last time, the Prussian troops appear. Their captain orders retreat ere the French come up. As they leave, the captain sees father and daughter. He orders his men to seize the miller. He is torn from his daughter and shot — just as the French and victory arrive, led by Dominic.

THERESE

During the French Revolution the Marquis de Clerval sought exile to save his life. His steward's son, Andre Thorel, buys the estate to keep for his master against better days. Therese, wife of Thorel, who deeply loves her, has loved and still loves the Marquis, who, returning to take part in his country's struggles (but tracked by the Revolutionists) accepts shelter of Thorel. Therese is almost persuaded to flee with her lover, but there passes her window a tumbrel for the guillotine and she sees among the victims her husband. Her clarion voice rings out, "Long Live the King!" At once she is arrested and dies with Thorel, heroic in duty.

THE TAMING OF THE SHREW

ACT I

Padua. House of Baptista, rich nobleman. His headstrong daughter, Catherine, drives servants forth. They interrupt Lucentio serenading the beloved Bianca, another daughter of Baptista. Quiet restored, Lucentio renews serenade. Another suitor, old Hortensio, arrives also to serenade Bianca. The two quarrel; stopped by Baptista who states that Bianca will marry no one while Catherine is single. Set on winning

Bianca both suitors depart to prepare a disguise. They meet Petruchio, nobleman of Verona. They tell him of Catherine and all. He declares he'll wed her.

ACT II

Petruchio is witness of Catherine's perverse nature. Still he persists in his desire to marry her. By being stolid and calm he impresses her with mastery. He announces that the wedding will be celebrated forthwith.

ACT III

Marriage feast plans halt as bridegroom does not appear. Lucentio wins Bianca. Petruchio at last arrives — in ordinary clothes. He insists that the wedding take place though Catherine refuses.

ACT IV

Petruchio's room. With Catherine (half-famished) he arrives. He throws meal from window saying 'tis not fit to eat. Change in Catherine. Obstinacy becomes humility, crossness becomes love. She allows herself under Petruchio's will and admits her love. She amazes her relatives — ever exhorting her sister to obedience.

SIBERIA

ACT I

Terrace of a palace (gift of Prince Alexis to Stephana) in St. Petersburg. Ivan (confidential man) and Nikona await the latter's mistress, Stephana ("The Beautiful Oriental"). Ivan sleeps but Nikona is anxious. Daybreak. Gleby, a spy, enters in quest of Stephana but is told she has not yet risen. Incredulous he opens her door and finds room empty. He is upset at arrival of nobles with Alexis. Latter demands Stephana but Gleby rises to occasion by pushing Nikona into room and telling the Prince that Stephana still sleeps! The wily spy suggests a serenade. Still no Stephana. Alexis and suite depart. And now Stephana appears at the garden gate! Gleby asks who her lover may be but she makes for her boudoir just as Alexis, with Captain Walitzin, returns. The latter is bound for Siberia to join his army and bids Stephana farewell. The Prince follows him out. Vassili, a young officer, enters. He tells Nikona of his love for a poor girl he has seen. Stephana enters and Vassili recognizes in her the object of his devotion! She, however, thinking he has followed her calls him a spy. He demurs. Nikona explains to Stephana at which both urge him to depart for his own safety. But Alexis appears. He asks who this man may be. Stephana replies, "The man I love." Alexis insults Vassili. They draw swords. The Prince is wounded. Vassili realizes he has drawn on a superior and cries "Farewell to Glory."

ACT II

Convict station on Siberia frontier. Captain awaits, impatiently, a convict chain. Peasants and pedlars are whining at the times. The "chain" arrives. It is disposed of. Stephana appears. Handing a note to the captain she asks for convict 107. He enters. It is Vassili.

Their meeting is tender. She tells him she has given up all to join him, for love has called. Vassili refers to the tortures he has suffered and

tells Stephana her sacrifice is too great. She is steadfast. They join the "chain."

ACT III

Prison. Eastertime. Walitzin gives orders to cease work. Hut of Vassili and Stephana in background. A cripple suggests plan of escape to them. They are grateful, but decline. Walitzin expresses sympathy for Stephana but she avers she is happy. Gleby approaches Stephana. She spurns him. Angry, he tells Vassili that Stephana had been loose with her love. Vassili is heartbroken; but Stephana calmly admits the truth rejoicing that now true love had caused her to give up her ways and to be redeemed. They decide to attempt escape, but Gleby apprises the guard. A shot is heard. Stephana is wounded. Vassili is arrested. Stephana appeals to Walitzin to free Vassili. He does so. She reels and expires in her lover's arms.

PRINCESSE D'AUBERGE

(PRINCESS OF THE INN)

ACT I

Brussels, during Austrian rule, 1750. Rita, daughter of Bluts, runs her father's Inn which her beauty and freedom render popular among the gay youth of town. Morn. Peasants come to market. Rabo, blacksmith, awakes on Inn steps. He hides not the fact that Rita has discarded him. Reinilde, adopted daughter of Katelyne, enters; Marcus, friend of Merlyn (composer and son of Katelyne and beloved by Reinilde) follows; he tells of his love for her. She chides him since he is a friend of Merlyn whom she loves. On her way to church she meets band of young men, loudly calling for Rita, who greets them as they enter Inn. Bluts joins boisterous lot. Merlyn, bent on work, is urged by Marcus to revel with the others but declines for he is absorbed with thought of competing for national prize for music. Marcus tells of Rita, asking Merlyn to take one glass in her honor. He still declines as Rita rushes in. She offers a glass to Merlyn twitting him the while and singing amorously. She hugs him kissing him warmly. He yields as the crowd applaud while Rabo threatens both Rita and Merlyn.

ACT II

Katelyne's house. She and Reinilde lament Merlyn's condition, for he has, under Rita's influence, degenerated. His mother departs. Reinilde is alone as Merlyn, in sorry state, enters. He is penniless, and broken in body and spirits denounces Rita. Reinilde sings one of his own songs declaring she loves him still. Merlyn promises to abandon his low life. Bluts, with Rabo, enters demanding settlement of Merlyn's bill at Inn. Reinilde throws the sum at Blut's feet and departs. As Merlyn, alone, reflects and vows reform, Marcus enters to further tempt him. As Merlyn hesitates Marcus laughs at him telling him that Rita, weary of Merlyn's coldness, shows favor to another. This excites him and as Rita comes to ask him to join her, Merlyn shows his jealousy. She twists him around her finger and off he goes with her to the Carnival as his mother and Reinilde enter. They are in despair. Second scene: Carnival. Rita and Merlyn centre of gayety. Rabo menacing.

ACT III

Inn. Rita watches Merlyn sleeping off effects of night before. Rabo enters and exciting scene occurs. He pleads for her love: she shows him the door. He vows vengeance. The three sisters enter upbraiding Rita for assuming to be somebody — a veritable Princess of the Inn. She is capable of holding her own, however. Katelyne and Reinilde enter searching for Merlyn. Rita advises their looking elsewhere. As they go she derides them. Merlyn appears; parched he calls for drink. Marcus and others enter. Rabo, bent on trouble, appears. He and Merlyn duel. As Merlyn falls the news is spread that he has won in the music contest. His mother and Reinilde come to bear the news. He dies in his mother's arms as Reinilde curses Rita and Marcus as being the cause of his ruin.

DJAMILEH

Djamileh is the slave of Haroun, a dissipated young Turk, who whiles away his hours with a new slave each month. Splendiano, his secretary, tells him that the month of Djamileh is up. He requests Splendiano to select another for him at which the secretary confesses a fondness for Djamileh asking permission to win her. Haroun gladly grants it, though when he sees Djamileh sad he sympathetically asks the cause. She sings reply and he realizes her love for him. He offers her freedom but, though pleased, she declines it. He leaves her for friends at cards. Splendiano tries to comfort the girl and offers his hand; but repulsed, he tells of her coming dismissal by Haroun. This greatly hurts her. To show her love for Haroun she persuades the secretary to allow her to make believe she is the new slave, agreeing, if she fails, to give herself to Splendiano. The slave-dealer appears with his human wares. Haroun directs his secretary to select one for him; but the dealer insists that one in particular dance. She does so. After weird exhibition she sinks to the floor. She is chosen. The wily secretary, however, pays a price to the dealer who in turn permits Djamileh to exchange clothes with the chosen slave. When Haroun finally recognizes Djamileh she entreats him to accept her as his slave once more for she desires his presence more than freedom. Though he hesitates, true love wins at last, and he clasps her in his arms.

LE SPECTRE DE LA ROSE

A young girl on her return from a ball, overcome by weariness falls asleep on a couch and dreams that the rose she holds in her hand becomes a fairy, which caresses her, drags her again to the dance and disappears in the dawn.

Scenario by M. Jean-Louis Vandoyer — from Theophile Gauthier's poem. Adapted to the music of Weber's "Invitation to the Waltz."

LA CABRERA

The heroine, a goat keeper, has been seduced and is compelled to leave her native village. Later she returns and finds her lover whom, involuntarily, she has betrayed. Inspiring him with pity she wins him back but her emotion overcomes her and she dies in his arms.

LOBETANZ

ACT I

Scene, No Man's Land. Companions of Princess of Nowhere in a rose garden. Lobetanz, a faring Minstrel, scales the wall and the maidens mend his tattered garments with rose garlands, and tell him of the illness of their princess. Its cause is not known, but the King maintains that a song only will cure her. He orders the poet Minnesingers to appear and sing for her. The court enters with the Minnesingers. In their desire to outrival one another their songs become but cacophany which distresses the young princess. Lobetanz then plays his fiddle and touches the young girl's heart, and while he sings of the happy union of two ideal lovers she is overcome by emotion and swoons, whereupon the poor Lobetanz is banished by the harpists and poet singers.

ACT II

Lobetanz under a linden tree in the forest dreaming of his dead mother when the Princess accidentally comes upon him and they fondly embrace. They are thus surprised by the King and his hunting friends, and Lobetanz is straightway condemned to death.

ACT III

Lobetanz in a dungeon sings a Ballade to Death which so greatly impresses the other condemned prisoners that they join in the refrain. One in particular, an old man who follows Lobetanz to the scaffold.

Scene II. The gallows. At daybreak people gather from afar to see the execution. The arrival of Lobetanz with headsman is announced by muffled drums. Judge reads sentence that Lobetanz is condemned to death for sorcery because the princess is lifeless, and "science says" that his death only will revive her.

Sun is breaking through clouds when a march is heard, and the King with his daughter upon a bier, surrounded by her maidens shrouded in black, is seen. Just at this moment the condemned man makes his last request urging that if he be a sorcerer who has killed the princess through his music he will now cure her by the same means, if he be granted the use of his fiddle. Scarcely does he begin to play when the princess slowly opens her eyes, sighing, and as Lobetanz sings his first lovesong she rises and locks him in fond embrace.

CYRANO DE BERGERAC

ACT I

Time, 1640. At Hotel de Bourgogne the play, *La Cloris*, is about to begin with the star Montfleury who, however, is forbidden to appear on any stage (for at least one month) by Cyrano, who condemns him as actor and hates him for a glance cast at Roxane (Cyrano's cousin) whom Cyrano loves. Because Cyrano's nose is a deformity he tells not his love. Christian, Baron de Neuville, sits with Ligniere who, he hopes, can tell the name of her who often sits in the same box, and whom he loves. It is Roxane. Count de Guiche, with her, would have her marry Viscount de Valvert. He fails. Ligniere, in song, has exposed Guiche. Le Bret eagerly awaits arrival of his friend, Cyrano. Christian, jealous of Valvert, feels a hand in his pocket. Detected, a pickpocket

cries, "Let me go, I'll tell you a secret." It is Ligniere (because of his song) is to be set on by 100 men at the Porte de Nesle. Christian goes to warn the departed Ligniere. Cyrano and Valvert cross foils; friends carry off Valvert. Cyrano tells Bret he loves Roxane. Duenna enters telling Cyrano Roxane would see him. Meeting set for 7 a.m. next day at Rogueneau's Cook Shop. Cyrano leaves to defend Ligniere.

ACT II

Cook Shop. Six a.m. Soon Cyrano enters. At Ragueneau's table Cyrano writes a note telling Roxane all. She appears. She thanks Cyrano for thwarting Guiche the night before — for 'tis known Cyrano baffled the 100 men; she then tells of her love for Christian, asking Cyrano to shield him! All wish to praise Cyrano's heroism but he, depressed at Roxane's news, listens to none. Guiche enters; he and Cyrano have words; he leaves. Christian, butt of his fellow Cadets, shows his bravery by taunting Cyrano about his nose. The excited Cyrano, for Roxane's sake, controls himself to the awe of the Cadets; they leave Christian alone with Cyrano who says he knows all and that Roxane expects a letter. Christian, timid, declares he can't write. Cyrano hands Christian the letter he had written saying it will answer!

ACT III

Guiche, leaving for defense of besieged Arras, bids farewell to Roxane. She, after hearing he commands the regiment comprising the Cadets, fears he may harm Christian. Cleverly she tells him Cyrano's heart is for battle; that revenge lies in detaining Cyrano's company in Paris while all others go to war. She wins. Cyrano, deftly for Christian, makes love to Roxane, — the climax being reached when she kisses Christian, so ardent has poor Cyrano been! Guiche returns, and Roxane bids Cyrano detain him for fifteen minutes, long enough that blessing may be said upon her and Christian. Cyrano most amusingly does her bidding. When the married pair appear Guiche urges Roxane bid farewell to her husband, whom he orders to join the regiment. Roxane beseeches Cyrano to protect Christian and to see that he writes her each day. Cyrano promises the latter.

ACT IV

The Cadets, Christian among them, sleep before Arras. The ranks are famished. Morning breaks. Reveille is heard. The hated Guiche rebukes the troops. Cyrano sides with them. He talks with Christian who gradually realizes Cyrano's love for Roxane! Roxane appears, — impelled by the letters she has received to join Christian despite all risk. In her ecstasy she tells Christian she would love him even were he ugly. He thus knows she loves not him but the writer of the letters. He tells Cyrano. Firing is heard. Christian is killed. Cyrano rushes to the ranks. Scene changes: the battle is over. Le Bret carries Cyrano, mortally wounded, to nearby convent whither Roxane rushes.

THE SACRED MOUNTAIN

The story pictures the fate of a youth reared on Mount Athos. He has been kept in ignorance of womankind until the liberating authority of a prior leads him to his natural calling as a man.

CENDRILLON

(Cinderella)

House of Mme. Haltiere, Cendrillon's stepmother, a woman haughty and severe, with two ugly daughters of her ilk. These are preparing for the Court ball, and depart leaving Cendrillon alone dozing by the fire and dreaming of the dance. Suddenly the fairy, her godmother, appears bringing her the garments of a princess that she too may go to the ball; but on condition that she leave at midnight. Her coach is ready and with her lackeys in attendance she drives off in splendor.

ACT II

At the ball Mme. Haltiere proudly hopes that one of her daughters may receive the attentions of Prince Charming. Cendrillon enters unrecognizable in her costly array making a great sensation. Prince has eyes only for her and overwhelms her with attentions. They love at sight and indulge in playful tendernesses. Midnight suddenly striking, Cendrillon remembers the fairy's injunction and flying for her coach and home she loses her tiny crystal slipper.

ACT III

At Mme. Haltiere's who, furious at Cendrillon's success which entirely eclipsed her own daughters' vents her anger upon her husband. Cendrillon weeps for the Prince whom she will never see again. Father, thinking her sadness due to her treatment at home, promises to leave with her that they may live happily by themselves. She does not permit such sacrifice, but miserable and sad flees alone into the dark, stormy night. Scene II. Under the fairies' oak tree—fairies dancing and skipping about. Cendrillon enters imploring protection from godmother; also Prince Charming searching for his beautiful unknown. Though hidden by the heavy branches they recognize each other's voices and are no longer sad. Touched by their distress and won by their prayers, the fairy pities them, spreads aside the branches and the two children overcome with joy, fall into each other's arms.

ACT IV

Cendrillon at home convalescing from a fever caused by the exposure of that night in the wood. Her father, always by her side, tells of her delirium and ravings of the ball at the King's, of her beautiful toilette and of Prince Charming. A voice is heard, a herald from the King saying; this day the Prince will receive all ladies who wish to try on the crystal slipper which was lost at the ball, and whose wearer had so captured his heart. Last scene is at the Palace where Cendrillon presents herself and is locked in the arms of the Prince.

THE JEWELS OF THE MADONNA

ACT I

Naples. Festival Day. The story tells of the longing of youth and beauty for life and freedom. People gather in the public square for the festival; the heroine, Maliella, but partially clad, rushes from her house to join the fete. She throbs with the spirit of springtime. Her foster-

mother and her foster-brother, Gennaro, have tried in vain to hold her aloof from the crowd, knowing well that sorrow alone can come from the wild girl. She, incited by the gaiety of the crowd, sings, "But do they not know that I am young, that I am pretty?" and away she rushes with neither thought nor care. She falls in with Rafaele, a Camorrist and a power of the underworld. Her wildness appeals to him. He demands a kiss, which she fiercely denies. In her frenzy she stabs him. And he, mad, kisses the blood. The procession of the Madonna appears. As they kneel, Rafaele whispers to Maliella: "What do you wish? That I damn myself for thee! The jewels of the Madonna! Do you wish them about your neck?" She recoils in fear and hate.

ACT II

Garden of the house of Maliella, her foster-brother, Gennaro, and her foster-mother. Maliella is wrapped in thought of the man who has stolen her first kiss of love. She turns to Gennaro saying she must go forth into the world. He seizes her passionately. She laughs at him and yearns for the man who would dare to steal for her the jewels of the holy Madonna. Gennaro, mad with love, vows he will himself rob the saint, and locking the gate against Maliella he rushes out. A guitar is heard. 'Tis Rafaele. He peers through the gate singing a serenade. Maliella is beside herself. They pour forth their love in song. Tomorrow she will join him in his fastness by the sea to be the queen of love in wildest Naples. He leaves and she is wild with thoughts of his touch and the sound of his voice. Dazed, she falls as Gennaro enters. He holds before her a fold of damask and she catches the gleam of jewels. "Rafaele would have brought them, and lo! they are here." She fastens them about her neck and with Rafaele's name on her lips she sinks into Gennaro's arms.

ACT III

The stronghold of the Camorristi. Early morning of the next day; the underworld holds carnival with dance and song. Rafaele dreams of the morrow with his "rose untainted." The orgy waxes warm as a cry is heard. It is Maliella, who enters in the depths of despair. To Rafaele she cries, "Save me from him." Rafaele, angered at sight of the jewels, shakes her, saying, "Away from me,—back to him." Then, as Gennaro's voice is heard, he adds, "Bring me that man alive or dead." But Maliella cries, "The jewels! He brought them to me and they came from the Madonna." At this, all fall back and sink on their knees in prayer, as they cry, "She is the evil one, she will bring upon us the curse, away with her." Maliella, with a wild look, flings herself from the cliff into the sea below.

THE LAKE OF THE SWANS.

Siegfried, the hero, is a prince of the fifteenth century. He has just come of age, and the opening scene is a celebration of this event. As the festivities end a flock of swans wings its way across the sky. Siegfried and his friends depart to shoot them. When they near the swans they perceive beautiful young maidens, who are in the power of a sorcerer

and who may achieve their human forms only at night. Siegfried falls in love with the most beautiful of these swan maidens. She tells him that she may escape the enchantment if she finds a man who will be true to his love for her. He promises to return to claim her. The sorcerer, however, summons a spirit to impersonate Siegfried's swan love, Odetta, and Siegfried, deceived, proves false to his promise. Odetta returns to the sorcerer's power. In despair, on learning the truth, he attacks the demon, who hurls him into the lake. He has proved his love, and Odetta regains her original form. But, now that Siegfried is dead, she, too, seeks death in the lake.

LINDA DI CHAMOUNIX

ACT I

Chamounix valley. Home of Antonio Lonstolat and his wife Madalina whose only daughter, Linda, loves Carlo, a young painter recently come hither. Through misfortunes Antonio is likely to lose his farm owned by the Marchioness de Sirval. The Marquis of Boisfleury reassures them, however, though his purpose is to ruin Linda. The village Prefect, aware of the designs of Boisfleury, induces her parents to allow Linda to go with a party to Paris, assuring them that he will place her with his brother, supposed to be living there. She leaves under the care of Pierotto.

ACT II

On the way to Paris Linda loses her companion. Reaching Paris she learns that the Prefect's brother is dead. Carlo, having followed her, arrives and tells her he is the Viscount Sirval, son of the Marchioness and nephew of the Marquis. He again offers marriage, and gives her a fine apartment. Pierotto here discovers her. Antonio, her father, having lost his farm, also finds her, and, believing her guilty, curses her. The Marchioness has learned of her son's love for Linda; she threatens to imprison Linda if her son does not marry the lady whom the Marchioness has selected. To thwart her the son consents while Linda, believing he has deserted her, goes mad.

ACT III

Linda returns with Pierotto to her native town. Carlo arrives and sings to Linda in the hope that his voice may restore her reason. It does. The Marchioness relents, the two are married and live happily ever after!

NAIL

Nail, beautiful Moorish dancer, is loved by the Emir of El Kantara, also by Hadyar, on whose head a price is set. She loves Hadyar with whom she flees to the desert. They are overtaken and overcome by the Emir who commands the crucifixion of his rival, Hadyar, thinking he can then win Nail's love. But Nail, driven mad by the death of her lover, falls dead on his body.

LES GIRONDINS

(The Girondins were deputies; they voted the death sentence of Louis XVI.)

ACT I

Several Girondins, at home of Jean Duclos, planning what action to take against Varlet, traitor to their cause; police enter, arrest Duclos. Duclos carrying him off. Varlet appears; he tells Laurence (mistress of Duclos) of his love for her explaining that he caused the arrest of Duclos in order to possess her himself, promising the release of Duclos provided Laurence will give herself to him (Varlet.)

ACT II

Varlet and Robespierre confer regarding executions; the latter agreeing with Varlet who urges the arrest of the Girondins, knowing well that arrest is tantamount to death. Laurence enters, with Richard (Jacobin) who is sent with order signed by Robespierre. Varlet secures Laurence's promise. She then shoots Varlet.

ACT III

Duclos and Fonfrede, both Girondins, seek Laurence. Enter Richard who tells of Laurence's visit to Varlet. Duclos suspects his freedom is due to Laurence's sacrifice and courts death by insulting Robespierre. Laurence boasts, to Artemise, of her attack on Varlet. Richard reports Varlet merely wounded. Populace demand vengeance and more Girondin deaths. Duclos and Varlet meet. Laurence, asserting her faithfulness to Duclos, offers to die with him. Varlet appoints Richard chief jailer. Artemise, Richard's lover, asks the release of Duclos and Laurence.

ACT IV

Bastille prison. At consent of Richard, Laurence joins Duclos. About to escape they hear Girondins singing. They remain to die for their country with their comrades.

ZINGARI

ACT I

Gypsy camp. Every night, Fleana steals from her tent to meet her lover, a stranger. One night, however, they are surprised by the gypsies, who lead their captive to camp. Radir, the stranger, declares he will become a gypsy forswearing his people, and the lovers are pardoned. But they are again interrupted in their love-making; this time by Tamar, the gypsy poet, who also loves Fleana though he has never dared tell her so. Fleana rebukes him; Radir would fight; but Tamar goes his way. The marriage of Fleana and Radir is celebrated though the dismal song of Tamar is heard.

ACT II

Fleana sings. Radir is troubled; his wife's love for him is dead. Her song is wild. Radir tries to seize her but she escapes. Tamar is heard in the distance. Fleana flies to him. They disappear in Tamar's tent. Radir approaches; he draws back in desperation. He realizes the truth. Mad, he sets fire to the tent over which he has thrown oil.

ZAZA

Zaza, who loves Dufresne, is behind the scenes of the theatre at which she is singing. She quarrels with Floriane, her rival, whom, she has heard, Dufresne loves. She later casts a spell over Dufresne.

ACTS II and III

Dufresne admits to Zaza that he is already a married man, and that he is summoned to America. Zaza goes to Paris seeking Dufresne's wife. By chance she comes upon his little daughter who tells Zaza that her parents are to live in America. Her better impulses reign; she departs peacefully.

ACT IV

Zaza and her lover part. She sobs her heart out alone and miserable.

IL MATRIMONIO SEGRETO

The story is slight — the secret marriage of a young couple, Caroline and Paolino. The bride's father, Geronimo, designing his eldest daughter for a nobleman, Count Robinson, is thwarted by the suitor's preference for Caroline instead of her sister Lisetta. A maiden aunt, Fidalina, setting her affections upon the noble suitor, also complicates the affair, which is finally set right by the discovery of Caroline's marriage with Paolino, and the Count's willingness to marry the single sister Lisetta.

HANS, THE FLUTE PLAYER

Hans has a mission. He goes to those sunk in cupidity and blind to beauty to awaken them. At Milkatz he meets Yoris, artist, who is trying to revive the golden era or the city once famous for its dolls, but now given over to the grain trade. Yoris exhibits a full-size doll copy of his beloved Lisbeth. The people are about to destroy it when Hans plays his flute. This creates havoc among the people who drown their cats, so that rats eat the grain. Lisbeth grasps the flute while Hans goes to jail. Trouble follows trouble till the people want Hans free again; he agrees, on condition the town will hold once more a doll fair. The prize doll turns out to be Lisbeth whom Hans gives to Yoris who has been trying to reform. Hans then departs.

MADELEINE

Paris, New Year's Eve. Mlle. Fleury (Madeleine), a famous actress, is lonely and the holiday emphasizes to her the emptiness of life in the theatre. M. de Maupret calls, and she asks him to remain for dinner. He declines, saying it is his custom on New Year's Day to dine with his mother. M. d'Esterre, her lover, arrives; to her invitation he makes the same reply. In desperation Madeleine asks her maid to dine with her; but on New Year's Day the maid always goes home. At length comes M. Didier, a painter, bearing a portrait of Madeleine's mother. He too is going to a family dinner. He suggests that she accompany him, but in the dress of her maid, lest as the renowned Mlle. Fleury she cast a damper on the gathering. But she will not so deceive the good people and is left alone; but not alone, either; for she will dine with the portrait of her mother.

L'AMORE DEI TRE RE

ACT I

Dawn. Castle. The blind Archibaldo, Barbarian chief, awaiting return of his soldier son, Manfredo, suspects the infidelity of Fiora, the wife, for political reasons, of Manfredo. He suspects Avito, the lover, since childhood, of Fiora. Flaminio, trusted servant of Archibaldo, is Avito's confidant, and he arranges a lovers' meeting. Archibaldo surprises them: Avito escapes while Fiora tries to hoodwink the blind man. Manfredo comes. Fiora spurns him while Archibaldo warns him.

ACT II

Castle tower. Manfredo tells Archibaldo the story of his love; the latter expresses suspicion of Fiora. Manfredo, set on winning his wife's love seeks Fiora. She yields to new sense of obligation and obedience — but feels no love. Called by duty, he departs though he first extracts her promise that she will wave to him a scarf so long as he is in sight. No sooner is he gone than Avito rushes to Fiora. She, struggling to resist him, yields though still remembering to wave the scarf. Archibaldo arrives and seizing Fiora, as Avito escapes, he strangles her. Manfredo, having seen all, hurries to the scene. He, cursing his father, is still faithful to Fiora.

ACT III

Castle crypt. Fiora's body lies in view of all. Avito takes a last kiss — and is thereby fatally poisoned. Found by Manfredo, Avito tells of their undying love. Manfredo, too, kisses the poisoned lips and dies with Avito. As the curtain falls Archibaldo succumbs.

OBERST CHABERT

ACT I

Though he escapes, Col. Chabert is reported dead at battle of Eylau. Rosine, his wife, receives word from him, though she believes his letter a forgery, on the day of her marriage to Count Ferrand. Later she sees Chabert at her lawyer's office, but pretends not to know him.

ACT II

She offers trust money to her lawyer who has drawn a confession from her. But lawyer tells Ferrand who insists on meeting Chabert. Rosine, when it comes to taking oath, shrinks from denouncing Chabert.

ACT IV

Rosine tells Chabert she never loved him. To save her Chabert writes a confession that he is an imposter. He resolves to die. Though he snatched a bottle of poison from Rosine he declares he must die the death of a soldier. He shoots himself. Rosine drinking poison falls dead upon his body.

FAIRYLAND

An idyl dealing with the fancies and the realities of human life.

ACT I

A young novice, Rosamond, beholds from an abbey King Auburn who, having renounced his throne, is in quest of fairyland. He bestows the throne not on his young brother Corvain but on the Abess Myriel. Corvain, after an encounter with one Robin Goodfellow, steals upon Auburn kneeling before a shrine, and striking him, leaves him for dead. But Auburn awakens among the fairies and Our Lady has become his lady, Rosamond.

ACT II

Corvain has seized the throne and as pretender, with Myriel as sovereign, has laid heavy burdens on the people. The peasants seek mercy only to be driven off with abuse. Rosamond falls into the hands of Corvain. She sings of the rose of Fairyland. Auburn returns claiming his kingdom; but the people recognize him not, while Rosamond sees him only as the King of Fairyland. He does not know her at all, so taken up is he with his fairy vision. Myriel and Corvain quarrel for possession of Rosamond. Auburn intervenes, invoking the power of the rose. The people expecting a display of magic powers are disappointed. Then they side with Corvain. Even Rosamond, as the petals are blown from the rose, turns from Auburn. Dejected, he cries, "I have been King of Fairyland."

ACT III

Rosamond, captive, is tied to a stake. Myriel, with proffer of release, would prevail upon her that Rosamond's dream of fairyland was in reality one of holiness—but in vain. Auburn, trying to cut the binding fetters, breaks his sword. The twain, in their hapless plight, repudiate their vision. But lo! in the darkness of despair light comes to them—Auburn recognizes Rosamond as the princess of his dreams and she, in him, sees the knight whom she watched from the abbey. Myriel and Corvain appear. Trouble ensues. Rosamond and Auburn are bound to the stake. As the fagots are lighted a drinking song is heard in a tavern hardby. Robin and peasants come out singing. From the flames glows a fairy rose. There is a transformation. Auburn and Rosamond are crowned in a real world which is also Fairyland.

FERVAAL

PROLOGUE

Southern France during the legendary period of Saracen invasions.

Afagard, last of Druid priests, is seen with Fervaal, the young heir of warrior chiefs who died defending their country and with whose education he has been charged; Fervaal, whom he has kept from human contact, as the oracle had predicted that the saviour of Crovaan must be pure. The time arriving for them to return to their



TITTA RUFFO.



CHARLES HACKETT.

native soil, the priest and Fervaal are attacked by Saracens for plunder. Fervaal is pierced by an arrow and falls on the bodies of his dead victims. Afagard is about to give up when Guilhen, daughter of the Emir, appears and, taken with the youth, offers to carry him to her palace. They go.

ACT I

Dulled to duty Fervaal loves Guilhen but finally renounces her. She swears to avenge herself by hurling her famished hordes on Crovaan to demand food and gold.

ACT II

Crovaan. Afagard calls warriors together giving them Fervaal as chief. Fervaal inspires them, but confesses to Afagard he feels sure of failure because of his broken Druid vow. He knows the oracle will demand a victim and longs to die to save his country.

ACT III

The warriors have been slain. Afagard seeks Fervaal and mourns his lost Crovaan. As Fervaal has not died in battle the priest will sacrifice him, but as he raises his knife the cry of Guilhen is heard. Now he will live for she loves him. Afagard opposes. Fervaal must die. Guilhen, having sought Fervaal through cold and snow, now arrives, but now, trembling with fever, she dies in his arms. His song of peace is superb as, with Guilhen in his arms, he disappears up the mountainside into the clouds.

DIE MARKETENDERIN

THE SUTLER

The scene is laid in 1813 during General Bluecher's famous crossing of the Rhine in pursuit of Napoleon.

Jean Baptiste Lampel now serving with the German forces was formerly lover of Rose, an Alsacian vivandiere, or sutler. She, seeking him, crosses from the French lines to the German. With Lampel is one Johann Trounsdorf who had been formerly employed with Rose in an hotel in Paris. She finds them. At first she is held as a French spy. But, suspicions satisfied, she becomes the idol of the German camp. Trounsdorf, Lampel, even Bluecher himself is infatuated in turn. But the successful suitor is Johann.

L'AFRICAIN

ACT I

Vasco di Gama, a Portuguese naval officer, convinced of the existence of lands unknown to his countrymen, asks means of the Royal Council to prosecute his researches, producing, to support his arguments, two slaves, whose appearance proves them to be of a race strange to Europeans. The Council is doubtful and, declining Vasco's request, has him arrested.

ACT II

Vasco's captivity is shared by his two slaves, Selika and Nelusko, the former of whom has become enamoured of her master, while she herself is beloved by Nelusko. Vasco is soon freed, however, through Ines (now the wife of Don Pedro) though between her and Vasco a deep love had long existed.

ACT III

Don Pedro has acquired Vasco's papers, plans, etc., and, granted by the king the command of a ship, he sets sail, to accomplish Vasco's project. With him goes Ines, and the two slaves whom he has bought from Vasco. They are met near the Cape of Storms by a vessel flying the same colors and commanded by Vasco. In spite of their mutual dislike, Vasco boards Pedro's ship to caution him against the dangers of the latitude. A quarrel ensues during which, as if in verification of Vasco's warning, the ship is boarded, at Nelusko's instigation, by Indians.

ACT IV

The Indians take the crew, as prisoners, to a land of which the slave Selika proves to be queen for, it transpires, she had been captured by Africans once when, tempest-tossed, her bark had drifted from her native shores. Pedro and his comrades are put to death. Selika, to save Vasco, tells her subjects he is her husband, while Vasco, overcome by gratitude, forgets his love for Ines, when suddenly the hapless maid is heard wailing and bidding eternal adieu to her native land. The voice revives Vasco's love for Ines.

ACT V

Selika, heartbroken, swears vengeance, but finally nobly liberates the two lovers. But despair overcomes the unhappy queen. She hears the signal gun telling of the departure of Vasco and Ines. With a passionate farewell to Vasco she expires in the arms of Nelusko.

L'ORACOLO

Scene: Chinatown, San Francisco.

The opera is called The Oracle because of the prophetic power of the sage, Win-Shee.

An opium den proprietor, Chim-Fen, tries in vain to win as his wife the lovely Ah-Joe, niece of a prosperous merchant, Hu-Tsin. She loves San-Lui, son of Win-shee, and he loves her. At early morn of New Year's Day they meet and tell each other of their love. Hu-Tsin, seeking knowledge of the future of his son, Hu-Chee, consults the sage who foretells tragedy. Shortly after this Chim-Fen kidnaps Hu-Chee, hiding him in the opium den. He then asks for reward, provided he can restore the child to Hu-Tsin, the hand in marriage of his niece, Ah-Joe. To this Hu-Tsin agrees—making the same agreement with San-Lui provided he finds Hu-Chee and restores him to his father. San-Lui suspecting Chim-Fen enters the den, finds the child and brings him out. But Chim-Fen, who has followed them, kills San-Lui and again hides Hu-Chee. The cries of San-Lui, as he died, have been heard. A crowd assembles. Ah-Joe

goes mad at sight of her dead lover. Win-Shee, nearly overcome at his son's fate, strangles Chim-Fen as the guilty one. As a guard approaches Win-Shee props up the dead body of Chim-Fen and appears as if in conversation with the merchant as the guard passes. Then he calmly departs and the body falls with a thud to the floor.

THE LEGEND OF AZYIADE

From "The Arabian Nights," an Oriental ballet by Mordkin. The music is from Arensky, Bleichman, Bourgault-Decoudray, Chaminade, Glazounow, Rimsky-Korsakow, and Rubinstein. The legend relates an incident in the life of Rahman, a powerful Shah in the time of Aaroun-al-Raschid.

Rahman's Palace. As the Shah sits on the dais of his hall, receiving the homage of his court, his vassals return from a marauding expedition, for Rahman is given to pillage. They proudly lay plunder at his feet, three fair maidens whom they have taken. Pleased with their success he views the plunder joyously. As he tells his delight, a rug is spread disclosing a lovely woman whom it had hidden. She had been taken by the Euphrates and her bearing differs from that of the other captives. She stands proudly before the Shah. A maid, Sett Bourbour, recognizes her royal mistress, Azyiade, and salaams; but Azyiade with a haughty gesture interrupts her, that her identity may remain secret. The captives are told to dance, and the three begin; but, Azyiade remains inert. Rahman asks why, and she shows her bound wrists. He commands her to dance. She obeys. Noting the Shah's admiration she thrusts her bound hands before him. With his sword he frees them. A feast is prepared. Azyiade speaks to Sett Bourbour. Feast turns to revel. Azyiade and Sett Bourbour become leaders of the carousal and surfeit their captors with wine. Rahman dismisses his men to be alone with Azyiade who urges him to drink again and again. He falls in drunken stupor. Azyiade and Sett Bourbour escape into the night.

THE MIKADO

ACT I

The Mikado's son, Nanki-Poo loves Yum-Yum. She is betrothed to her guardian, the tailor Ko-Ko, (also Lord High Executioner) and so Pooh-Bah informs Nanki-Poo. The latter, however, sees Yum-Yum; tells her who he is and that he is disguised to evade punishment for not marrying Katisha, who is along in years. The Mikado notifies Ko-Ko that some one must be beheaded. Nanki-Poo offers to be the victim provided he can marry Yum-Yum and live a month first. Agreed.

ACT II

Ko-Ko states that if a married man is beheaded his wife must be buried alive. Nanki-Poo observes Yum-Yum's distress and to calm her proposes his execution that day. Ko-Ko agrees to report falsely that the execution has taken place. The Mikado appears. As he hears the news from Ko-Ko he states that the heir to the throne has been beheaded! Ko-Ko must be tortured! But Nanki-Poo turns up, Ko-Ko marries Katisha, Nanki-Poo gets Yum-Yum and all is merry.

LA REVEIL DE FLORE

The story is mythological and introduces Mercury, Diana, Cupid, Hebe, Ganymede, Flora and other familiar names.

Flora, watched over by Diana, sleeps. As day breaks Aurora consoles the trembling and waking maiden.

Apollo, god of the Sun, appears and calls upon Zephyr. Apollo plays the roll of match-maker to the joy of Flora and Zephyr, as of all the others. Jupiter sends nectar—the lovers drink and secure eternal youth. All take part in Bacchanalian dance.

MANRU

ACT I

Hedwig tells her neighbors that her daughter, Ulana, against the wish of her parents, has married the gipsy, Manru. The dwarf, Urok, pleads for Ulana, whom he loves. Ulana appears, dejected, thinking that her husband's love is gone. Hedwig, at first adamant, relents and Urok explains that gipsies are said to become inconstant at full moon. Ulana declines to leave Manru; and her mother drives her away. She asks Urok, a sorceress, for a love potion to give Manru. He returns and carries her off.

ACT II

Manru's hut. Manru, restless, sings wildly of freedom, while Ulana croons to their child. It disturbs Manru to hear her. Urok enters and in jest says that a rope will best do for Manru. Gipsy music is heard from afar: Manru runs to the forest, but soon returns with Jagu, who tells him he has a chance to become chief of the tribe as its Queen, Asa, loves him. Ulana only irritates Manru unwittingly, and he leaves with Jagu. But Ulana has given Manru the love potion, and his love for his wife returns.

ACT III

Manru longs for the forest, and at length, exhausted, falls asleep. The gipsies find him, and the Queen wishes to carry him off, but the chief Oros stops this. Asa embraces him and dances wildly. This disgusts Oros, who leaves in anger. Urok appears and reminds Manru of his wife and child. To Ulana's voice, heard in the distance, Manru is deaf. Ulana hurls herself into the lake. Oros, now returning, throws Manru after her, as the dwarf's voice echoes through the mountain, happy at Manru's death.

LE CID

ACT I

Scene, house of Count de Gormas, father of Chimene. Chimene enters as Don Arias is saying the King will knight Don Roderigo, and that Gormas is likely to be made governor of the Infanta of Spain. Gorma desires Chimene to marry Roderigo, son of Don Diego, an old friend of Gormas. Chimene, as she already loves Roderigo, is happy indeed; but she learns that the Infanta, who now enters, also loves

Roderigo. Scene changes to Cathedral gallery. King and suite enter. Roderigo is knighted. As he retires to the castle the King, to the chagrin of Gormas, appoints Diego governor. Gormas strikes Diego. Diego explains all to Roderigo who is perplexed, for Gormas is the father of Chimene. She enters but passes by, leaving Roderigo in despair; he declares he will avenge his father.

ACT II

Roderigo mortally wounds Gormas. To Chimene seeking the murderer, Roderigo's expression reveals that he is the one. Scene changes. Dancing crowd. The Infanta enters, and Chimene throws herself at the feet of the King asking justice. In the excitement a Moorish envoy arrives offering battle to Spain. The King accepts, and appoints Roderigo leader.

ACT III

Chimene is greatly moved as Roderigo comes to bid her farewell, but recalling her father's death, she repulses him. As Roderigo speaks of death she stirs him by vividly depicting the coming battle, and Roderigo, happy at her evident forgiveness, asserts he will return a victor. Scene changes. A Spanish camp. Scene again changes, to Roderigo's tent; he prays to God, and in a vision, sees coming victory.

ACT IV.

News of Roderigo's death comes to the palace. Chimene openly states her love. The King enters and explains that Roderigo is not dead but victorious. Scene changes. Soldiers parade. Moorish Kings are led in captivity. Roderigo appears, and kneels to the King who offers him any reward he may wish, and he asks but for the forgiveness of Chimene. She puts her hand in his.

PATIENCE

ACT I

Maidens sing their love for Bunthorne, an æsthete. A milkmaid, young and healthy, Patience, asks why they sigh; she twits them, and says the Dragoons are coming. They no longer care for Dragoons, who now appear, but follow Bunthorne who, while walking, writes a poem. This he reads them. The Dragoons leave in a pet. Bunthorne, by himself, admits he is a fraud. Patience appears. He makes love to her; she runs away. Lady Angela counsels her that 'tis every one's duty to love. Patience asserts she will at once love some one and just then the poet, Grosvenor, appears. Patience promptly loves him—he is unmoved. Now Bunthorne, led by the maidens, becomes a lottery's prize; but Patience interferes, throwing herself at Bunthorne, who accepts her. The girls then make for the Dragoons until Grosvenor returns when they cling to him.

ACT II

The elderly Jane broods. Grosvenor, now weary of the girls, enters. Patience finds him in low spirits; she loves him but explains she must remain Bunthorne's. Bunthorne appears, trying in vain, to free himself of Jane with whom, after all he leaves, chiding

Patience for loving Grosvenor. The Dragoons are turned æsthetes that they may impress the maidens. Grosvenor and Bunthorne meet; the latter accuses the former of controlling the attentions of the maidens. Grosvenor says he cannot help it. Bunthorne curses him and tells him to alter his ways. Grosvenor quits æstheticism and is now an ordinary young man, commonplace; but the maidens agree 'tis best to renounce æstheticism since "Archibald the All-Right" has done so. Patience agrees, leaving Bunthorne, for Grosvenor. The maidens accept the Dragoons and as Jane pairs with the Duke, Bunthorne is left alone, save for his lily.

PINAFORE.

ACT I

Josephine, Captain Corcoran's daughter, Ralph, her lover, Dick Deadeye, a villain, and Little Buttercup are seen on the deck of H. M. S. Pinafore. The Captain appears; he is downcast for his daughter objects to the hand of Sir Joseph Porter. She tells her father of her love for Ralph. As Josephine and Ralph plan to be married, they are overheard by Deadeye.

ACT II

Buttercup tries to comfort the Captain; he tells her he can be no more to her than a friend! She is indignant. Sir Joseph tries to win Josephine and thinking her shy at his greatness explains that love can level ranks! She thinks of her sailor lover and declares she needs hesitate no longer! Sir Joseph thinks he has won! Deadeye tells of the plan and her father meets Josephine as she is about to steal away with Ralph. Ralph explains their situation at which the Captain, horrible dictu, says, "Damn!" Sir Joseph asks Ralph the reason; upon explaining, he is put in chains. Buttercup saves the day saying that many years ago she nursed two babies whom she mixed up! One was of low birth, the other of high. She adds, "The well-born babe was Ralph, your Captain was the other." Upon this Sir Joseph turns command of the ship over to Ralph since he, of course, can not now marry her himself. Buttercup takes Corcoran and all ends merrily.

PIRATES OF PENZANCE.

ACT I

The Penzance Pirates were remarkable for the fact that they did not molest orphans, since they themselves were orphans. By error the nursemaid Ruth, to whose care Frederic had been given, had turned him over to the Pirates instead of apprenticing him, till his twenty-first birthday, to a pilot. The opera opens with the Pirates celebrating Frederic's having attained his majority; and he is about to leave when Ruth asks him to marry her. As he has never seen any other female, he consents; but soon regrets it as he meets the newly-arrived daughters of General Stanley, one of whom, Mabel, he loves instantler. He has done with Ruth. The Pirates propose to the daughters but the General states that he, too, is an orphan at which the Pirates permit the girls to go their way.

ACT II

The General's Baronial Hall. Stanley regrets that he deceived the Pirates by telling them he was an orphan. Frederic bids Mabel farewell; for he is to put to rout the Pirates. But Ruth and the Pirate Chief delay him; they claim the papers which bound him to them do so "until his twenty-first birthday," and as yet he has had but five, for his birthday is February twenty-nine! Duty leads him to remain with the Pirates whom he tells of the General's deceit. They are incensed. As they are about to steal the General away they are taken by the police; at prison they confess being English noblemen. They are pardoned. Hence Frederic, too, is free.

EUGEN ONEGIN.

ACT I

Scene I. Madame Larina's country house. She is preserving fruit as her daughters sing a song which she has long known dating from a time when she loved a reckless soldier whom she was thwarted from marrying. But she has been happy in the love of her good husband. Tatjana, one daughter, is sad; Olga, the other, is gay. Lenski, her lover, enters with Onegin.

Scene II. Tatjana's chamber; she, about to retire, confesses to her nurse, Filipjewna, that she is taken with Onegin. She muses at the window throughout the night, and entrusts to her nurse, a letter she has written for Onegin.

Scene III. Garden. Onegin tells Tatjana how deeply he senses her letter but that he is unworthy of her love. He leaves her.

ACT II

At a ball in honor of Tatjana's birthday. Onegin, by flirting with Olga arouses Lenski's jealousy. A duel results. Lenski is killed. Onegin is overcome with grief.

ACT III

Years later. Reception at Palace of Princess Gremina (Tatjana). Onegin is a guest. He loves Tatjana and determines to win her.

Scene II. Apartments of Princess Gremina. Onegin bursts in upon Tatjana, who, while telling him that she loves him, still, mindful of her duty, flies from him. He, completely depressed, rushes off in despair.

L'ECOLE DE CRINOLINE

Emilie, a mischievous pupil, is punished by being sent into the corner. She makes the best of her sorry lot by amusing herself in throwing kisses at a picture of Pierrot. Being kept after school she falls asleep over her book and dreams of her Pierrot. He scales the wall and dances with her. When other pupils return, looking for Emilie and awaken her, she alas! realizes it was all a dream.

GOYESCAS

Inspired by works of Goya, the Spanish painter.

SCENE I

Near Madrid, about 1800. Men and women of the people enjoying a holiday by singing and dancing, while in the background the game of pelelo is going on, consisting of tossing high up a manikin—symbolical of the way men are tossed hither and yon in this world, by women. Paquiro, a popular bull-fighter, philanders with this and that fair one. The notorious Pepa (sweetheart of Paquiro) appears. She is followed by the arrival of Rosario, high-born, out of place in the motley crowd. Paquiro greets her with effusion, to the distaste of Pepa, recognizing in her one whom he had met by chance at a lantern-lighted ball in a low dance hall of Madrid, to which she had gone in a spirit of adventure. He asks her to repeat her experience that evening. Fernando, a young officer, having overheard this, comes from the crowd where he had been awaiting Rosario by arrangement. The others taunt Fernando.

SCENE II

The ball. Fernando and Rosario are the subjects of further taunting. The young officer is maddened and he arranges a duel with Paquiro, to be fought later at the Prado, near Rosario's home. Rosario and her officer-lover depart and the ball goes on.

SCENE III

Moonlight. Rosario, in her garden, listens to a nightingale, and answers its song by telling of her love for Fernando. Her lover enters and the twain declare fidelity. Midnight is sounded from a belfry clock. It is the duel hour. Two figures, those of Paquiro and Pepa, slink by outside the gate. Fernando departs. Rosario is beside herself with grief. A little later the agonized cry of Fernando is heard. Rosario rushes to him. Soon she returns, supporting her mortally wounded lover who expires. The two figures are seen again passing the gate.

PETROUCHKA

STRAVINSKY

A story of puppets, but while remaining puppets in body they have all the motions and emotions of humans. Petrouchka, the clown falls hopelessly in love with the Ballerina. She, however, is enamoured of a stalwart Moor, who finally kills Petrouchka in jealous rage, though his puppet soul returns to haunt the old proprietor of the booth in which the puppets dance.

Four scenes, the first and last showing the open space in front of the puppets' booth at a Russian Fair. A great crowd of people mixed in nationality and dress. There is a great deal of bustling about, several lesser incidents of interest and national dances. The second scene shows the hopeless wooing of the Ballerina by Petrouchka; the third the successful wooing of the Moor, who throws out the dejected Patrouchka. The final scene reveals Petrouchka murdered and the reappearance of his soul above the booth where he has so long danced, just as the showman is about to pitch his murdered and lifeless body back into the booth.

CLEOPATRA

MASSNET

The story tells of the first meeting of the Egyptian Queen and Mark Antony at his camp, where she goes to pay him homage as her conqueror; he is infatuated but returns to Rome where he contracts a marriage with Octavia, Cæsar's sister; Cleopatra goes with her slave, Spakos, to the Inn of Amnhes, where a disturbance is created by the jealous slave, in Cleopatra's garden, as she dances for Antony, who, unable to resist her wiles, has returned to her. The opera ends with the death of Spakos whom Cleopatra slays; the last moments of Mark Antony and Cleopatra's own death, self-inflicted by the sting of the asp.

L'OISEAU DE FEU

The heir to the throne of Russia, while hunting, secures a bird so beautiful that he is unwilling to hinder its liberty. In gratitude, the bird presents him with one of its magic feathers, and through this token the Czarevitch is warned by a group of fair maidens that he will be turned to stone by the terrible ogre who enchants the place. Overcome, however, by the beauty of one of the maidens, the Czarevitch refuses to leave and resigns himself to his fate. At the last moment, when the ogre and his monstrous retinue have descended upon him, the Fire Bird intervenes, breaks the spell and enables the lovers to live happily ever after.

THAMAR

Thamar lures a lover to her tower—a lover of a night. Her attending women dance wildly, they throw their knives to the floor and brandish their swords. Thamar is graceful, she is voluptuous. Her lover is stabbed and his body thrown in the river. A hand-maiden points to the open window from which is seen a pilgrim approaching. Thamar leaves her couch and waves the scarf of welcome.

PRINCE IGOR

PROLOGUE

Public Square. Prince Igor and his army about to start out against invading Tartan hordes, the Polowtsi, under Khan Kontshak. An eclipse of the sun strikes all with awe and is taken as a bad omen. But Igor is steadfast and confiding his wife, Jerossilawna, to the care of his brother-in-law, Prince Galitsky, sets forth. Galitsky is unprincipled, and with two deserters, Groshka and Skoola, (comic characters) conspires against Igor.

ACT I

Courtyard of Galitsky's house. Galitsky and his followers hold high revel. Now Jerossilawna laments her husband's absence and fears for his safety. She drives Galitsky from her boudoir, he having demanded her love. The tocsin sounds; the Polowtsi attack the town. Igor, wounded, is held captive, his troops are dispersed and the Polowtsi are at the city's gate.

ACT II

Camp of the Polowtsi, a scene of beautiful oriental color. Igor and his son Wladimir are among the prisoners. A chorus of girls, of whom one is Princess Kontshakouna, daughter of the chieftain Kontshak, dances and sings to them. The Princess retires to her tent. She loves Wladimir and he loves her. They meet secretly but are surprised by Igor who seeks rest. Owlour, a Polowtsi deserter, offers escape to Igor who declines.

ACT III

Igor finally consents to flee but Wladimir remains, held by the charms of the Princess. Chieftain Kontshak blinks at the flight of Igor and makes Wladimir his son-in-law.

ACT IV

Igor's wife bewails his fate, when lo! Igor himself returns to her. At his approach the two deserters, Groshka and Skoola, are terror struck; but with a semblance of loyalty they call upon the people to welcome back their ruler. The crowd acclaim the returning Igor who enters the Kremlin, with his wife, in triumph.

L'APRES-MIDI D'UN FAUN

A faun lies on a great rock—he awakes at dawn and tries to recall his experience of the afternoon before. Had he been called on by nymphs or was the memory but the shadow of a vision? He plays on his pipe, suns himself and eats grapes. Maidens in veilsome clothes venture through the woods. One drops her veil, three veils. Her friends find two and the faun the third. He sniffs it and—and the curtain drops!

SOLEIL DE NUIT

This is an idolized Hallowe'en, it is a celebration of impious revelry. Goblins are caricatured by men and women in jubilant dance. There is no thought of fear of evil powers, for the very devil himself holds out his protection to such impiety and is the friend of his devotees. Such is the underlying current in the grotesques which lend irresistible charm to this ballet. Big women with queer headgear and roomy skirts dance. Others with patchwork-costumes make merry; more with balloons, and more still with horsehair tied to the end of sticks. The village fool, Bobyl, with long sleeves sewed so as to keep his hands out of mischief, prances about in the assurance that the day renders him safe in aught he may do. And then one more figure, "Sun of the Night," dances about with a frightful face tied on his coat and comical cymbal on his hands. And so they make merry, and pigmy man laughs at the universe.

LEE SYLPHIDES

A fantasy. The dancers, in waving and filmy skirts, flutter from the thicket to their moonlit tryst. In arabesques and whirling spiral they dance upon the fairy air in perfect rhythm to the exquisite mazurkas and waltzes of Chopin. Now a few dance, as others, by way of lovely decoration, watch the delicate movements of their companions. Now one sprite alone glides from the rest and gracefully dances alone. And now and again the one favored youth present at these ethereal revels, joins the sprites in their bewitching dances.

CARNAVAL

The exquisite grace and beauty of Schumann's music for the piano lend themselves winningly to the ballet. In couples, or in groups, or alone, troop the beings of Schumann's fancy stepping to the rhythm of his delicious music. They dance his "Waltz Noble" and they move solemnly in mock-march to the rout of the terrible Philistines. After the way of lovers they whisper in corners or nestle in sofas. Poor Pierrot is forsaken by Columbine for the lively Harlequin. Joyous couples troop by the lonely Pierrot who, at first, dejected, takes heart anew and seeks Estrella or Chiarina in place of the lost Columbine, as a butterfly whom he would imprison under his hat, but in vain, only to be laughed at. The various episodes form a superb, artistic whole.

WALPURGIS—NIGHT

SCENE I

Part of a vast forest near the top of the Sybil Mountains. Faust, at the close of his worldly existence, is seen with Mephistopheles, whose schemes, now that Marguerite is lost, but little interest Faust.

SCENE II

Temple of Apollo, on Olympus. Faust finds himself here at last with Helen who has been sought for his charge by Mephistopheles in an effort to wipe out memories of Marguerite. This scene is a triumph of choreographic art. To win Helen (the Ideal of Beauty) Faust must pass step by step, through the various phases leading to the fulfillment of such desire. The translation of this mental process into sensible symbols is here cleverly managed.

FLORA'S AWAKENING

Flora and her nymphs lie asleep under the blooming bushes in a garden. Diana, Goddess of the Night, watches over them. As the dawn bursts Diana departs. At daylight the air is cold for Boreas is passing and his breath is icy. The shivering nymphs awake and seek shelter under nearby branches. The dew is cold and Flora seeks Aurora for comfort. Aurora consoles her and tells of the coming of Apollo, God of the Day, with whose advent relief will be certain. Apollo appears. All is warm and revived. Zephyr, with Cupid and his cherubs, comes at Apollo's call. It is the will of the Gods, Apollo declares, that Flora and Zephyr be united. To celebrate, a Pas d'ensemble is danced by Flora, Zephyr, Apollo, Cupid, the cherubs and the nymphs. At its conclusion, Mercury appears, telling of the approach of Ganymede and Hebe who, sent by Jupiter, bear a cup filled with nectar which has the secret of eternal youth. Flora and Zephyr drink and in their ecstasy give way to happiness in a bacchanalian dance. This turns to a procession in which join Satyrs, Fauns, and Sylvens, with a chariot, at the end, in which are Bacchus and Ariadne.

AMARILLA

A garden on the estate of a rich Countess. The Countess is to marry a Count, who, sometime since, disguised as a peasant, has won the love of Amarilla, the gypsy Queen. Amarilla and her band come to the garden to aid in the festivity, by dancing. As the gypsy Queen is telling fortunes, she realizes the identity of her wooer. About to speak, she is warned by the Count to be silent. She faints. To avoid a scene the Count gives gold to the brother of Amarilla and orders the dance resumed. Amarilla, hoping against hope, gives herself up to a dance of unrestrained passion. But in vain; for she beholds the Count leaving the garden with the Countess. Amarilla still hopes, and waits. At last the Count returns but alas! instead of love he brings her gold! Amarilla falls unconscious.

LES PRELUDES

As the dawn breaks, a picture of human peacefulness is seen; Light, Beauty, and other attributes of life, are beheld, and Man, too, reclining beside his beloved. In the background, among the crags, gather phantom figures symbolical of the powers of Darkness. Man, at length alone with Darkness, summons his strength and, guided by Love, he is triumphant. Victorious though he is, Man finds Life fraught with new complications, and no longer peaceful and tranquil. Disturbed, he seeks rest. Love and Beauty and Light come to him and are balm to his troubled soul. And Love reigns supreme.

THE SEVEN DAUGHTERS OF THE GHOST KING

The King guards his seven daughters from knowledge of mortal man and the passion of love. As they grow and mature, their souls are filled with longing and no more are games in their garden satisfying. While the King is absent, a mortal prince, Hassam, stops at their gate. His followers and he seek admission and the daughters grant it. Six of them join the men in a dance of joy; but one, Crystal Spring, holds aloof. She has, however, fallen in love with Hassam. As the dance proceeds the King suddenly returns. With magic fire he destroys the six dancing daughters. Alone, there is no joy for Crystal Spring. She joins Hassam in the dance and so dances to her death.

PAQUITA

Spain. The French Governor gives a ball during the time of Napoleonic wars. Adherents of both the French and the Spanish who, for political reasons, are friendly, meet and dance. But through the social atmosphere there is a restraint born of unrest of war, and battle to come. But the ball is given to dissipate just such a feeling, to distract the attention to make friends: for the guests a ballet is danced.

ORIENTALE

An Arabian Night Story. A young knight lost in a deep forest comes perchance to the palace of a wonderful enchantress, fair of face and of seductive charm.

Banquet hall of the palace. The enchantress welcomes the knight, for in him she sees another possible victim to add to her chain. With him at her right as the wine flows and the slaves dance she whispers passionate words to him. But in vain; for the love of her at Bagdad, who awaits his coming, saves him. Thwarted, the enchantress leaves the banquet and dances her most captivating figure. She is piqued. Wilder and wilder grows the dance. He starts to clasp her in his arms—but hears his true love intoning the words upon his sash, and, though the enchantress tries to snatch from him the sacred scarf, he escapes into the forest.

INVITATION TO THE DANCE

A ball is the scene. Among the guests arriving are a young man and a beautiful maid who fall in love as they meet. They dance together and are giddy with passion. As the music ceases, the waltz ends and so are they ruthlessly forced to part. The lines of the poet suggest themselves; "To have loved and lost is better than never to have loved at all."

PUPPEN—FEE

THE FAIRY DOLL SCENE I

Toy shop. Customers waited on by the shop-keeper who busies himself making his toys attractive. At length an Englishman of wealth enters with his wife. He asks to see a doll—is hard to please. Finally the shop-keeper produces one—the Fairy Doll—which quite takes the fancy of the Briton. A bargain is struck. The purchaser departs stipulating that the doll be sent to his hotel.

SCENE II

Another part of the toy-shop. Night. The Fairy Doll, realizing that on the morrow she must leave her comrades, steps from her box and by her fairy wand turns many other dolls into animated persons. They represent many nationalities and their costumes form a picturesque setting. They have a gay time till the lights grow dim, when the Fairy Doll returns to her own place and all is silent.

THE MAGIC FLUTE

French Village, time of Louis XV. Lise, a farmer's daughter, loves Luc, who loves her, and who works in the field with her. The course of their love is fraught with difficulties. As peasants drink beer served by Lise's mother, the daughter joins Luc in the dance.

A lackey enters telling of the arrival of his master who comes to choose a bride from the town's maidens. And lo! the old Marquis rolls into view and alack-a-day chooses Lise directly he sees her. Luc is dejected; as he ponders he sees a hermit turned from the farmer's door by the cross wife. Luc is moved by sympathy and offers the old man his last coin. In his appreciation the hermit gives Luc a flute on which are the words: "Play on me and everyone will dance." In his surprise he turns to thank the aged man but he has vanished! As Luc is telling Lise of the wonderful gift, the Marquis and the farmer's wife come up and with them their servants armed with sticks. But they are forced to dance as Luc blows into the flute. "Arrest him," cries the Marquis. But the gendarmes only dance! Finally the flute is snatched from the boy and Luc is condemned to death. But the notes of the magic flute have been heard by one who now reveals himself as the hermit who had been cast out by the farmer's wife. She seeks forgiveness. It is granted on condition she will no more interfere with the lovers. So all ends well.

RAYMONDA

ACT I

Southern France. Time of Crusades. Implicit belief existed in the power of certain images. The lady in White was such an image. This was thought to possess power to banish workers of evil against certain persons—the image coming to life. Mediæval castle. Raymonda is to be married on the morrow and all is being made ready for nuptial festivity. Raymonda's friends implore her aunt, the young widow, Countess Sybilla to narrate the story of the Lady in White. She does so only to be laughed at. A knight enters bearing a message for Raymonda from her lover, Jean. Her joy is marred by news of the arrival of a strange knight, Abdurachman, who asks audience. It is granted. He explains that he has heard of the wonderful beauty of the bride-to-be and wishes to pay his respects. The wedding festivity begins. Abdurachman asks Raymonda to choose a present from his chest of valuables. She refuses. Night. All retire, save Raymonda and some friends. She sings and dances until, weary, she falls upon a couch and sleeps. Of a sudden she awakes to see the White Lady leave her pedestal and approach telling her to follow. They pass into a lovely garden.

ACT II

The garden. Raymonda beholds in her vision her fiancée, Jean, with his knights. His victories are proclaimed. Raymonda joins in merry-making in his honor. But the moon is suddenly eclipsed. In the darkness Raymonda feels the arms of a man about her; she realizes it is Abdurachman. He tells of his passion. She thrusts him off. Abdurachman is about to stab her as his sword falls to the ground; he aids her as she swoons. The vision changes; her pursuer has vanished: she tries to leave the garden but elfish sprites tenderly carry her to a bench: the day dawns, her dream is over. Her attendants, failing to find her in the castle, hurry to the garden where she peacefully sleeps. They declare they will never again treat lightly the legend of the power of the Lady in White.

AZORA

Xalca, prince of Flascalan, whom the Montezuma Emperor has created general of the Aztec armies, loves Montezuma's daughter, Azora. She has been promised in marriage to Ramatzin who represents the very thought of any Flascalan marrying her. The Emperor offers Xalca any reward he may choose, provided he is victorious, and he chooses Azora. But, amazed at his presumption, the Emperor condemns both his daughter and Xalca to death. As they are about to be sacrificed to Totec a shot is heard and Canek, the high priest, falls dead. The tragedy is averted by the timely arrival of Cortez and his Spanish followers bringing the Christian faith to supplant that of the sun-worshippers.

THE CANTERBURY PILGRIMS.

Chaucer, the first poet laureate of England, sets forth incognito with a band of pilgrims journeying from London to Canterbury. One of his traveling companions, the buxom and boisterous wife of Bath, Alisoun, who has had five husbands but is in search of a sixth, promptly falls in love with him. He, however, becomes enamoured of a young and beautiful gentlewoman, a prioress, who has not yet taken vows. Alisoun, determined to win the poet at all costs, devises a plan to accomplish her object. She wagers with Chaucer that she can get from the prioress a brooch bearing the inscription, "Omnia vincit amor," which the latter wears on her wrist. Should she win, Chaucer must wed her. By means of much plotting and a disguise she succeeds in securing the brooch. Arrived in Canterbury the poet appeals to King Richard II, who decrees that the Wife of Bath may take as her sixth husband only a miller. Such is found in the company of pilgrims and Alisoun accepts him, while Chaucer pledges his love to the prioress.

LE COQ D'OR

Prologue

The Astrologer states that while the opera is
"A Fairy Tale, not solid truth,
It holds a moral good for youth."

ACT I

The incompetent and gluttonous King, Dodon, old and spent, is harassed by his war-making neighbors. From counsellors he seeks advice, but in vain. He asks the opinion of his heir, Prince Gvidon, which is made light of by the old General Polkan. No wiser does he think the advice of the younger son, Aphron. At length the Astrologer consoles him with the wonderful Golden Cock which can see into the future and foretell evil happenings. The bird now disturbs him and now calms him. The King in a blissful mood goes to bed but is shortly awakened by the shrill crowing of the cock, a ringing cry to arms. The first time this occurs he sends his unwilling sons to war: the next time he goes himself.

ACT II

His army is defeated and his sons slain. He gives way to despair. But suddenly he and his General, Polkan, discern through the mist a tent from which a beautiful Queen emerges. She sings a song of greeting to the dawn. It is the Queen of Shemakha. He will make her his bride. She agrees, but alas! she brings him not happiness for she demands amusements which he thinks ill befit his dignity and position.

ACT III

On reaching his palace they quarrel. The Astrologer reminds the King of his promise to grant whatever he might wish in exchange for the cock and requests nothing less than the Queen! The incensed King bids his soldiers to remove the Astrologer. The latter resists and presses his claim. King Dodon, in a rage, strikes him down while the cock flies upon Dodon and with one blow of his beak kills him. The Astrologer comes forward and in an epilogue urges the audience to dry its tears as the story is but fable and that in the Kingdom of Dodon there were but two human beings,—himself and the Queen.

THE DANCE IN PLACE CONGO

The story is based upon descriptions by George W. Cable, of the riotous dances in the now obliterated Place Congo on the outskirts of New Orleans—dances and doings in which negroes, half-breeds, Indians, Spaniards, Creoles and adventurers joined and which culminated in outbursts of barbaric emotion. The fame of these revels spread and gentlefolk came to look on.

The beautiful quadrone Aurore, is beloved by Remon, but another suitor, Numa, seeks to obtain her for himself. He consults a Voodoo fortune teller, who prophesies his death. As the jealous Numa is about to attack Remon the nine o'clock bell, calling the slaves to their quarters, rings. Numa rushes at Remon and Aurore stabs him. But the curtain falls on a scene of tragic foreboding as a slave driver appears with uplifted whip to subdue the gathering multitude of blacks.

DANSE MACABRE.

Time, end of 17th Century. Scene, a Spanish Castle.

A frightful plague has ravished the country. A picture of the Madonna is seen in the faint rays of a candle as the curtain rises. Chimes peal the midnight hour. Suddenly Death, a tall figure in purple, is seen to enter a self-opened door, playing diabolical strains upon a violin. He withdraws as the lovers, Rodrigo and Olora appear.

Rodrigo calms the timid maid as he relights the blown out candle. Death lurks in the background not seen by the two lovers.

The wind moans. But Rodrigo fastens the window and dances with Olora. She swoons. Her lover rushes for assistance only to fall into the arms of Death where he expires.



FRANCES ALDA.



TAMAKI MIURH.

A DAUGHTER OF THE FOREST

A woodsman has reared his motherless daughter in his philosophy of nature-worship. At length his daughter approaches motherhood blind in her devotion to the tenets of this teaching and unsanctified by church or state. Too late her father realizes the limitations of his belief, and his daughter seeks escape in taking her own life.

Her lover finds death in battle.

DINORAH

Dinorah is a pastoral. Its scene is in Brittany. The story is of two lovers, Dinorah, a milkmaid, and Hoel, a goatherd, and a goat. An elaborate overture describes what has taken place prior to the rising of the curtain, viz: Dinorah and Hoel who were on their way to a church to be married were overtaken by a thunderstorm and the wedding procession was scattered. Her home was struck by lightning and ruined—she had nothing left. As Hoel was penniless also, the marriage was indefinitely postponed. Determined to become rich, Hoel consulted a fortune teller who told him of a lot of buried gold. To secure it, Hoel must leave and bid farewell to no one: he must pass a year of toil and poverty. The year up, he might return and the goat would reveal to him the gold. He departed. Dinorah, thinking herself forsaken for another, went mad and associated with none but her goat.

ACT I

Hoel has returned; the fortune teller is dead. At midnight the goat appears and offers himself as a guide to the Cursed Vale, where the treasure is supposed to be hidden. Now the first person who touches the gold is doomed to death, so Hoel takes with him a foolish bagpiper named Corentino. The piper is suspicious, but Hoel overcomes his scruples. When the three arrive at the Cursed Vale Corentino refuses to do his part of the work.

ACT II

Dinorah appears. Corentino suggests that she should be the first to touch the gold. Hoel thinks that Dinorah is not human, but a spirit sent to torment him. As a matter of fact, she comes in search of her goat. Seeing it, she follows it, to the delight of Corentino. As Dinorah is in pursuit, jumping from rock to rock, she comes to a bridge over a torrent. As she is crossing, "a gust of wind rushes through the ravine, the thunder bursts, the bridge falls into the torrent, and Dinorah falls with it." Hoel, realizing that she is not a spirit, plunges in and rescues her. She revives. Hoel, rejoicing, no longer wishes any other treasure.

ACT III

Hoel and Dinorah go their way to the church where the nuptial rites are performed.

THE DREAM OF ALMA

ACT I

Scene, a hut at the foot of a mountain. In it live Bolian, an old peasant, and his daughter, Alma. It is evening. Bolian is about to depart not to return till sunrise. Peasants come from work and with them the youth Herio, who loves, and is loved by, Alma. Soon they leave, singing a religious song of the night. Alma is left alone; she recalls the words of the song one by one and falls asleep under the light of the stars. She dreams. There comes a brilliant light which dies away and is followed by the darkness of night; there appear gnomes, sprites and fairies, who bear her away.

ACT II

The castle of a fairy prince, to which these sprites of the night have borne Alma. Here she meets the fairy prince, who falls in love with her and demands her hand in marriage, but she is loth to wed him not forgetful of Herio.

ACT III

Alma is about to be wedded to the fairy prince. Suddenly Herio, helped by a god, appears and together they bear Alma away. She awakens. Scene changes to that of the first act. Alma finds herself lying on the grass and Herio and her father approaching at the dawn of the new day. Herio takes her in his arms and the curtain falls on the happy pair as Bolian blesses them.

THE DUCHESS OF PADUA

The story tells of the unhappy love of Beatrice, the Duchess, and her lover, Guido. That she may marry Guido the Duchess kills her husband, confiding her crime to Guido. He, too, had thought of committing the same crime but now repudiates Beatrice. She, angry, denounces Guido and accuses him to the gendarmes as the murderer.

THE FAIR AT SOROTSHINSK

A good-hearted but lazy countryman, Tsherevik, has a pretty daughter, Paraska, who loves Grytzko, a handsome fellow. Her stepmother, Chivri, tries to make life as pleasant as she can for herself. She envies her stepdaughter's beauty and treats her harshly. A Fair at Sorotshinsk near their village, stirs the people of their neighborhood. On her way to Sorotshinsk, Chivri meets Grytzko. The merry fellow makes several sarcastic remarks concerning her. She takes offense. At the fair Grytzko asks Tsherevik to consent to his marrying Paraska. The old man consents to it, as the young fellow is rich. The step-mother arrives, and under her influence her silly husband has to break his word. Longing for his beloved, Grytzko, to get the approval to his marriage, seeks the help of a gypsy. Together they invent means to frighten the old man and his company. This is not difficult, as the peasants of the Oukrania are superstitious. They fear witchcraft. Grytzko succeeds and the young pair is happy, having at last obtained permission to marry.

THE HOLY MOUNTAIN

Crowning Mount Athos there stood in the beginning of the nineteenth century the monastery of St. Gregorius. Here the Greek monks of St. Basilus held self-communion and, mindful of their vows of celibacy, isolated their domain from the influence of woman. Firm is their belief in an old legend that "whenever woman shall ascend the mount and so bewitch man that he should desire her, then, before the sun has set on that fateful day, must St. Gregorius be shattered to ruins."

ACT I

Phokas—a one-time inmate of the monastery and also a former pirate—had taken unto himself a wife of rare beauty (Myrrha). With his old comrades he attacks what he believes to be a Turkish brig. Morning brings the revelation that instead of capturing and annihilating a Turkish crew, the pirates have murdered sailors who were their compatriots, including Myrrha's brother. With all the furious passion of the Levantine, Myrrha curses her husband. She casts him from her. Phokas swears revenge and kidnaps his only son, vowing that never again shall Myrrha see her child. This son, Dion, Phokas takes to the exile of the monks. Philemon, most fanatic of monks, whom he first meets, takes the boy and treats him with the severity of the ascetic. However, Dion finds in Sophronius, the prior of the cloister, a guardian who strives to offset Philemon's treatment.

ACT II

Twelve years pass and Dion has grown to a youth. Daphne, a young maiden whom Myrrha has adopted, defiles Mt. Athos with her presence in her search for Dion. She has been sent by Myrrha, who, feeling her end approaching, would look upon her child. At sight of Daphne, Dion is confused. But scarcely have Daphne's lips touched his hands that offer her drink, than Dion's senses are aroused. A passionate kiss introduces a love scene, to which the monastery chimes offer interruption. They remind Dion of his transgression against the monastery's tradition. In love's desire, he has embraced a woman, so that "St. Gregorius on the same day must crumble to ruins." In desperation he tears himself from Daphne and rushes over the rocky promontory and falls insensible.

ACT III

The court in the interior of the cloister with the monks assembled. The wounded Dion has been found and borne home. The sight of Daphne walking beside the stretcher fills the Monks with abhorrence. This is enhanced by the advent of Myrrha who has set out to seek her son. Dion accepts his fortune in suddenly possessing a sweetheart as well as a mother. This arouses the ire of some of the monks, while others, listening to Sophronius, take a more human view of the matter. The monks are divided into two factions, with the result that those of the more ascetic turn secede en masse, while the others heed the prior's words of reason and remain to participate in the happiness of these worldly mortals. St. Gregorius does not fall.

THE HOLY SPRING

ACT I

Spring has come, young people are sitting on hills, pipes are trilling, birds singing. An aged woman, alive to the mysteries of Nature, shows the young people how to read their future. Girls passing by play and dance. An old man arrives bringing them the blessing of Spring. At his signal all fall down and kiss the ground, after which the holy dance begins, which unites them with "the elements of the universe."

ACT II

Again girls dance and play. One of them must be sacrificed to Spring. Fate has chosen a victim and she is delivered to the celebrants. The end is a sacred dance of the victim and the people.

IPHIGENIA IN TAURIS

Iphigenia, a daughter of Agamemnon and Klytaimnestra, when rescued by the intercession of Diana from the sacrifice at Aulis, was transported on a cloud to the realm of Tauris, by the Black Sea, ruled by the savage king, Thoas, and peopled by the barbarous Scythians. There she fills the office of priestess at Diana's fane, though with a heavy heart and longing for her native city of Mykenae in Argos. To Tauris after many years, come her brother, the parricide Orestes, whom the furies relentlessly haunt for the murder of his mother, and his friend Pylades, both resolved on carrying off Diana's sacred statue, which it is Iphigenia's duty to lustrate. The strangers fall captive to the Scythians, who put to death Greeks as offerings to the goddess. Brought before the compassionate but unrecognizing priestess, each man begs to die that the other may live, since Iphigenia has offered to spare the one who will carry a missive back to Mykenae. Pylades at length reluctantly consents to live and Orestes, eager for death, advances to the sacrificial altar. But his farewell to Iphigenia, of whose whereabouts he has long been ignorant, brings a recognition. Thoas appears and orders the instant immolation of both. But he is slain by Pylades while Diana's voice, speaking through her statue, commands the instant release of the three, who at once embark upon a galley for Argos.

ISABEAU

This story is based on the legend of Lady Godiva.

ACT I

King Raimondo orders his daughter Isabeau to choose a husband in a Tournament of Love. But rather than marry some one she does not love, Isabeau rejects all the contesting Knights, and bestows her ring, in pity, not in love, on an outlaw Knight, who is, in fact, the King's nephew. Enraged at Isabeau's refusal to select a husband, the King orders his subjects to close their houses and go into mourning. Isabeau pleads for them; her father offers to annul the order if she will ride, nude, through the streets.

ACT II

A peasant, Folco, who has been put under Isabeau's protection by his grandmother, Giglietta, blushes with shame to think the people are so vulgar as to think of gazing on Isabeau's charms, and determines to glorify her loveliness by pelting her with flowers as she rides past. This he does; he is seized and put into jail.

ACT III

Isabeau, realizing the purity of thought that led him, falls in love with him. Her happiness is interrupted by the mob, which rushes in and beats Folco to death. She seizes a dagger and kills herself.

KHAMMA

The Temple of the god Amun-Ra. The black statue of the god is enormous. It is late afternoon; through the windows come the rays of a stormy sunset. The city is besieged. The high priest enters, and remains for an instant beside the statue. Worshippers appear. The priest raises his arms suppliantly to the god. He offers a prayer for the city's safety as distant trumpet calls are heard. At the end of the prayer, the priest awaits a sign from the god, but there is none. The crowd withdraws. The priest goes out; on the threshold a ray of hope crosses his face; he has the secret of victory and rushes out. Tumult continues, but soon the priest returns, and pushes a veiled form into the temple.

It is Khamma. She tries to flee. The light of the moon colors the temple. Khamma prostrates herself before the statue. She rises and dances in the hope of saving her country. Her first dance is serious (the trumpets show the continuance of the battle); the second is more rapid; the third is slow. Suddenly Khamma sees a slow movement of the head and shoulders of the statue. The arms raise from the knees enough to turn the palms upward. Relieved from constraint, Khamma dances afresh, with joy and devotion. There is a flash of lightning, thunder rolls, Khamma falls dead. In the dawn slowly changing to pink, are heard coming nearer and nearer, cries of victory. The door opens. The priest enters with bearers of flowers. He and the crowd behold Khamma's body. The curtain falls as the priest blesses the dead Khamma.

KHOVANSTCHINA

ACT I

Daybreak. Moscow. Red Square in the Kremlin. A group of Streltsy relate the havoc they have done the preceding night. The Scrivener, a type of the period, appears and is roughly treated. The Streltsy depart. The Boyard Shaklovity enters and bribes the Scrivener to write his denunciation of the Khovanskys. No sooner done than the elder Khovansky and his suite arrive, with the Streltsy and mob. As captain of the Guard, the nobleman has the airs of a King and gives commands, while the people, impressed, sing a song of

flattery. The crowd departs. Emma, a Lutheran girl, runs in, pursued by the younger Khovansky. She tries to rid herself of him. Martha, the young Rasskolnik whom prince Andrew has already loved and betrayed, comes and saves Emma. Martha reproaches Andrew, who tries to stab her: she parries the blow, and prophesies his ultimate fate. The elder Khovansky and his men now return, and the prince inquires the cause of the disturbance. Prince Ivan admires Emma and tells the Streltsy to arrest her; but Andrew declares she shall not be taken alive. Dositheus enters, rebukes the young man's violence, and makes peace.

ACT II

Prince Galitsin reads a letter from the Tsarevna Sophia, with whom he has had a love-intrigue. In spite of his western education Galitsin is superstitious. Martha foretells his downfall. Galitsin, enraged by her predictions, orders his servants to drown Martha on her way home. A scene ensues between Galitsin and Khovansky. Dositheus again acts as peacemaker.

ACT III

A quarter of Moscow inhabited by the Streltsy. Martha, near the house of Andrew Khovansky, recalls her passion for him. Her song closes with one of her prophetic allusions to the burning of the Old Believers. Susan, the fanatic, overhears Martha and reproves her for singing "shameless songs of love." She threatens to have her tried as a witch; but Dositheus intervenes and sends Susan away terrified at the idea that she is the prey of evil spirits. Night falls. Enter Shaklovity, who sings of the sorrows of his country. The next scene is concerned with the Streltsy, who march to a drinking song. They encounter women-folk, who chide them. The Streltsy were not ideal in their domestic relations. While they are quarreling, the Scrivener comes and tells of the arrival of foreign troops and Peter the Great's body-guard, "The Petrovtsy." The cause of old Russia is lost. Sobered, the Streltsy pray.

ACT IV

Prince Ivan Khovansky's country house. He is diverted by song and dance. Shaklovity appears and summons him to attend the Tsarevna's Council. As Khovansky is crossing the threshold, he is stabbed, and falls. The servants disperse, but Shaklovity lingers to mock the corpse of his enemy. Scene now changes to open space in front of the church of Vassily Blajeny, and Galitsin is seen on his way to exile, escorted by cavalry. When he has gone Dositheus soliloquises on the state of Russia. Martha comes and tells him that the foreign mercenaries have orders to surround the Old Believers and put them to death. Dositheus declares they will sooner perish in flames, willing martyrs for their faith. He enjoins Martha to bring Prince Andrew to them. During the meeting between Martha and Andrew, the young Prince implores her to bring back Emma, and learning that the girl is safely married to her lover, he curses

Martha for a witch, and summons his Streltsy to kill her. In vain the Prince blows his horn, his only reply is the knelling of the bell called Ivan Veliky. The Steltsy enter, carrying axes and blocks for their own execution. At the last moment a herald proclaims that Peter has pardoned them and they may return to their homes.

ACT V

The Old Believers assemble at their hermitage near Moscow. Dositheus begs his followers to remain true to their vows. Martha prays she may save Andrew's soul by the power of her love for him. She hears him singing an old song which echoes strangely amid all this spiritual tension. By force of passion she leads him to mount the pyre which the Brethren have built. The trumpets of the troopers are heard drawing nearer, and Martha lights the pyre. The Old Believers sing a chant until they are overpowered by the flames. When the soldiers appear, they fall back before this self-immolation; trumpets ring out as if proclaiming the passing of the old faith and the dawning of a new Russia.

L'AMORE MEDICO

Arnolfo has a daughter, Lucinda, whom he loves, but whom he selfishly wishes to keep for himself. Lucinda appears to be ill, and her father tries to console her, but in vain. He asks her what she wants, and at length, asks if it is a husband. To his surprise she answers "yes." He flies into a fury and leaves. Lucinda hears her lover's voice outside the garden, and with her maid, Lisetta, concocts a plan whereby she may be united to him. Lisetta rushes to Arnolfo and tells him that his daughter has suddenly been taken ill, and Arnolfo in despair sends for four doctors. The doctors arrive, and a satiric scene ensues, in which they disagree with one another as to the cause of Lucinda's malady and finish by almost coming to blows, being, however, finally appeased by Arnolfo giving each his fee. Arnolfo is now at his wit's end, whereupon Lisetta introduces Clitandro, disguised as another physician. Clitandro persuades Arnolfo that he can cure her by humoring her whim of marriage. A marriage, which Arnolfo believes is a mock one, is then arranged between the so-called physician and Lucinda. But the ceremony is in reality valid, and the curtain falls with Arnolfo's discovery of the deception and the voices of the happy pair coming to him from outside.

LODOLETTA

ACT I

Villagers have assembled in merry-making, for it is the birthday of Lodoletta, the foster-child of old Antonio; the peasant Gianotto, who loves her, bears a gift. A passing group of strangers stops at Antonio's door seeking refreshments. Among them is a painter, Flammen, who is attracted by a Madonna, the special concern of Lodoletta. Antonio refuses Flammen's offer for it, saying that its

loss would grieve his daughter. Whereupon the painter suggested borrowing it and offers in return a gold coin. Antonio consents, seeing an opportunity to purchase with the coin a pair of wooden shoes for Lodoletta, which she very much wishes. Flammen is struck with the girl's beauty. Lodoletta's happiness knows no bounds as she receives the pretty wooden shoes. But alas! sadness follows, for Antonio, who had climbed into a peach tree to gather blossoms for her, falls and is killed. She is alone in her anguish when Flammen appears. He comforts her.

ACT II

Flammen has painted a portrait of Lodoletta. She loves him with a deep, pure love. But gossip gathers. Children, even, mock little Lodoletta and her painter. He departs for Paris whence he came. Lodoletta, lonely and sorrowful, follows. As she reaches his dwelling she beholds a lively party in progress. Thinking at first it is in her honor she is convinced of her error as she is about to enter and sees the merry women within. She falls in the snow lifeless to be found by Flammen who has never ceased to love her.

II MACIGNO

ACT I

The people of Torrana and Caiello in the Sibillinin mountains are traditional enemies. Torrana stands on the top of a mountain and Caiello in the valley below. Hanging over the precipice is an immense boulder (Il Macigno).

It is the feast of St. Palazia, protector of Torrana. The villagers are celebrating the joyful event when news comes that the Caiellesi have set fire to a crucifix in Torrana. The challenge is given the Caiellesi to fight. Driada, the beauty of Torrana, is alone with her lover, Ibetto, of Caiello, who has risked the perilous ascent to see his sweetheart. Ibetto persuades Driada to leave Torrana.

ACT II

The lovers are ready to leave. Driada bids farewell to Torrana and descends the mountain with her lover. The flight is detected by Lionetta, who gives warning as the chosen warriors are about to leave. Martano, unsuccessful suitor of Driadas conceives the idea of hurling the boulder on the village below and killing all. Finally the boulder is dislodged and sent on its way as the wedding bells ring out announcing the arrival and marriage of the lovers.

ACT III

Driada and Ibetto are lying mortally wounded among the ruins of the church and the Torranesi arrive only in time to see them die in each other's arms.

MAMELI

This historical action is in two episodes: the first takes place in Milan, 1848; at the house of Carlo Terzaghi. Carlo relates to Delia, his daughter, the outrages of the Austrians. Mameli, the poet, enters; he seeks the reason of Delia's tears; "A daughter's sorrow or a maiden's love?" he sings. It is quickly clear her feeling for him is more than friendship only. Princess Belgioso, Emilio Dandolo, Enrico and Manara enter with tragic news: the Pope has left Rome; Garibaldi has gone there with his famous "legion." Mameli, fired by the news, bids farewell to Delia who in vain tries to dissuade him from departing. Terzaghi comes in just in time to assist Mameli to rush off. Gendarmes forcibly enter and not finding the young Genoese carry away Terzaghi instead.

The second episode is at Rome; St. Peters is seen in the background. The Garibaldi legion makes its last desperate resistance before the enemy. Villa Spada, six times contested, is defended. Mameli is wounded, and Delia kneels beside him. The poet has a vision of the future. As he expires he beholds Italy finally redeemed!

MAROUF

ACT I

Marouf, the cobbler of Cairo, distracted by his shrewish wife who, because he gave her cake sweetened with sugar and not honey, had him publicly beaten by the police, leaves her and joins a party of sailors.

ACT II

His ship is wrecked, but Marouf, rescued, makes his way to the city of Khaiton. There his friend, Ali, presents him as the "richest merchant in the world who has a wonderful caravan on the way."

ACT III

Marouf is received even by the Sultan, who hails him with royal honors and offers him the hand of his daughter, Fatima. For forty days Marouf depletes the Treasury for his luxurious delights. To Fatima he tells the truth. She, seeing the humor of it all, but loving Marouf, proposes flight and goes with him disguised as a boy.

ACT IV

In an oasis Marouf helps a peasant at work. A plow suddenly strikes a ring endowed with magic powers. The Princess rubs it, changing the peasant into a genii, who causes treasures to come from the ground. The genii reveals Marouf's imaginary caravan approaching in the distance. The Sultan, enraged, with his train overtakes the lovers, but all ends happily when the cobbler's wealth is shown.

MAZEPPA

ACT I

Scene I. Garden of Kotshoubey, wealthy owner of estate in the Ukraine. His daughter, Maria, and her maidens try to guess their fate from the way flowers thrown into the water, move on the waves. Her lover the young Cossack, Andrew, appears and tells her anew of his passion. A festival ensues and amid the revelry, Mazeppa, ruler of the Ukraine, proposes to Kotshoubey marriage with Maria, insisting that the girl make her own choice. This enrages Kotshoubey. But Maria hypnotized by the old ruler's will power and dazzled by his splendor, is led away.

Scene II. Interior of Kotshoubey's residence. Loubow bemoans the loss of Maria, her daughter, and urges her husband to avenge the offence. Two Cossacks, Andrew and Iskra, offer their assistance.

ACT II

Scene I. Kotshoubey is held captive in Mazeppa's castle. For Mazeppa, Orlik, his man, leads the prisoner to the rack.

Scene II. Mazeppa orders Kotshoubey and Iskra put to death. But here Maria enters. A love scene follows. At last alone, she foresees misfortune. Her mother appears and together they hasten away to hinder the execution.

Scene III. Kotshoubey and Iskra are led to the scaffold. As the axe is raised over them Loubow and Maria rush forward, but fall fainting at the awful sight.

ACT III

Andrew, in Kotshoubey's garden, mourns the loss of his beloved Maria. Mazeppa and Orlik, fleeing their pursuers, pass. Andrew attacks Mazeppa but, wounded, falls. Maria appears; and mad, remains obdurate to Mazeppa who entreats her to follow him. He rushes off, followed by the enemy. Andrew calls to Maria. She sings to her dying lover. Suddenly recalling the flowers of prophecy she hastens to the pond and throws herself into the water. Her body is rescued and laid beside that of Andrew amid the mourning of those who have assembled.

LE MEDECIN MALGRE LUI

ACT I

The woodchopper, Sganarelle, who is given to drinking too much, shuns work save under threat of beating; he is waited on by servants of the wealthy Geronte whose daughter, Lucinde, feigns dumbness because she is forbidden to wed her lover, Leander.

ACT II

Having been flogged and made to pose as a physician excelling in remarkable cures, Sganarelle is taken to the house of Geronte and captivates him with his professional jargon. Meanwhile Leander plans to elope with Lucinde. The "Mock Doctor" is soon exposed though he is saved from violence and all ends happily as Leander is discovered to have inherited a large fortune.

MENCIA.

Donna Mencía, wife of Don Fernando, loves Don Rodrigo. She agrees to a secret meeting with Rodrigo while her husband is away; but he returns earlier than was expected. Rodrigo escapes without being seen but kills himself outside the house and there his body is found. His dagger, discovered in Mencía's apartment, reveals her perfidity to Fernando. He stabs his wife and then falls unconscious.

MIRELLA

ACT I

Mirella, railled by her village friends naively confesses her love for her admirer, Vincenzo, the basket-maker. Tavena, a reputed sorceress, warns the young girl against yielding to her passion, seeing the unlikelihood of ever obtaining her father's consent to their union. Vincenzo's appearance, however, thwarts all such counsel, and the first act ends with the interchange between the lovers of pledges of undying affection, and a promise, should their passion be thwarted, to meet in a certain church under the invocation of the Holy Virgin.

ACT II

The festival of Arles. Both lovers are present though they lose each other in the crowd. Tavena tells Mirella of a rival to Vincenzo—the wild herdsman, Urias, who has openly proclaimed his admiration, and now shortly appears to urge his suit in person under the protection of the father's consent, to whom, on being repulsed, he subsequently reports his defeat. Ambrogio, Vincenzo's father, waits on the old farmer to intercede for his son, but his prayer is rejected amid accusations of a mercenary motive. Mirella, who has overheard the interview, appears and avows her irrevocable attachment, provoking an outburst of fury from Raimondo, who is about to strike his daughter, when she falls at his feet and invokes the memory of her mother to disarm his anger. A scene of recrimination between the fathers with renewed pledges of love by the lovers, and of assurances of sympathy from Tavena, ends the act.

ACT III

Desert of Cro, burnt by the sun. Andreluno enters, playing his bagpipe to a song of pastoral life; Mirella follows. She is on a pilgrimage to the sanctuary to meet her lover. She is overtaken by Tavena, on a mission from Vincenzo, who has had an encounter with his rival and received a wound disabling him, but from which, as Tavena assures Mirella, his life is not in danger; she asserts he will meet his mistress at the sanctuary; with which assurance the reputed witch leaves Mirella to return and tries to gain her father's consent to their marriage. Mirella then proceeds toward the end of her journey, viz: the sanctuary, which a change of scene now reveals. Vincenzo enters in vain search of Mirella, but is at last overjoyed by her appearance, and the lovers pour out their tenderness

till the arrival of the obdurate parent, who moved by the plight in which he discovers his daughter (a sun-stroke having seized her) pardons the past and promises her hand to Vincenzo if her life be saved — words which restore Mirella.

PARISINA

The plot concerns the affection of Hugo for his stepmother Parisina.

ACT I

Hugo, with friends, is practising at archery. Missing the target he breaks his bow and disperses his comrades. His dudgeon becomes a lament which finds echo in the choruses of the women, and further off, by the young archers. His mother, Stella Tolomei, of Assassino, appears. As the former wife of Nicolo d'Este, Hugo's father, she tries to arouse Hugo against Parisina, not knowing his passion. Parisina enters and accuses Stella of berating her to her husband, Nicolo. Hugo resents the insults given his mother, but his love for Parisina holds him in check.

ACT II

Parisina and Hugo are at the church of Loreto. A primitive sanctuary appears at the stage left, where the Black Madonna of Loreto, decked with gems, glitters between the candles. At the right is a pavilion. While four maidens holding musical instruments on their laps, sing quietly, the distressed Parisina confides her woes to the Virgin. It is vesper time in May. The reflection of sails reddens the sea, and a mariner's song is heard into which is blended the psalms of the monks who are custodians of the sanctuary. Parisina strips herself of her jewels and costly robes placing them upon the altar. Her prayers are interrupted by an alarm that the Schiavani marauders are entering the church. The latter appear carrying a bronze image. Hugo, with an escort, attacks the band and a fight ensues, in which Parisina and her women take part. The Schiavani flee. Hugo, slightly injured, is led by Parisina into the pavilion. The women retire. As Parisina nurses Hugo the sacred music is repeated. Night falls. Hugo reveals his love to Parisina, but the latter, terrified, seeks protection at the shrine. The step-son, however, prevails.

ACT III

Parisina's rooms. She sings a sorrowful song. Hugo arrives. Their love-making is interrupted by a knock. Hugo hides behind the bed curtains and Nicolo comes in. The latter looks about. As the climax of a mad dispute Nicolo plunges his dagger through the curtain. Too late, Parisina cries that the concealed man is his son. The father pulls aside the curtain. Hugo staggers out. Parisina exonerates her lover and blames herself, but Hugo accuses himself.

In the underground prison of the castle the unhappy lovers stand before a barred gate. Executioners are near. It is the hour of supplication. Stella curses Parisina. She cries to the latter, who opens her arms that the mother may kiss her son farewell, but the barrier prevents. Stella beats upon the bars in despair. Parisina wraps a cloth around Hugo's head and he is smothered.

NOTRE DAME

ACT I

The story is taken from Victor Hugo beginning with the carnival at which Quasimodo, the mountebank pope, appears and is wounded by Phœbus, who loves Esmeralda. Gringoire confesses to the archdeacon that, when he was about to be put to death by gypsies, Esmeralda had saved his life by marrying him. The carnival ends with the meeting of Esmeralda and Phœbus in a house of ill-repute, where Gringoire breaks in, stabs Phœbus and takes his own life.

ACT II

Esmeralda is in prison and accused of witch-craft. All believe Phœbus was killed by her; she is condemned to die. In the prison the archdeacon declares his love for her, but when Esmeralda embraces him in gratitude he believes he feels the breath of hell and repulses her to save his own soul. When Esmeralda is led to death, Quasimodo ugliest of human beings but noble-hearted, thrusts aside opponents, and, raising the frightened creature on his shoulder, bears her into the cathedral, where none may harm her. But the archdeacon induces the king to revoke such right, and Esmeralda is given up to the executioner. Quasimodo wreaks vengeance by hurling the archdeacon from the spire of the cathedral.

NARCISSE

Narcisse sees his reflection in a pool of water, falls so much in love with himself that he forgets all other loves, sinks into the pond and is drowned, a narcissus arising above his burial place. This brief story is padded out to make a forty minute ballet by the introduction of Greeks and shepherds and a most peculiar group of some sort of fantastic green animals, lizards, or frogs. The ballet opens with a fantastic dance of these green creatures. Then there is a bacchanale of Greeks and shepherds, in which Narcisse joins. Narcisse is left alone on the scene and discovers his own beauty. Notwithstanding the flattery of a group of charming maidens, who would have distracted most any mortals away from the doubtful attractions of a swamp, Narcisse returns to his first love—himself—and his second love—the swamp—and sinks in the morass; whereupon the narcissus slowly rises out of the same trap into which Narcisse has disappeared while the green creatures look on in dumb astonishment.

LE VIEIL AIGLE

The story is of the Khan, Asvaz El Moslaim, who asks his son, Tolaik, returned from successful war upon the Russians, what gift he desires as a reward. Tolaik asks for Zina, favorite slave in his father's harem. Reluctantly, the Khan consents and calls the slave. But she declines. To heal the breach between son and father, the chief, Le Vieil Aigle ("the old Eagle") ascends a cliff which juts out into the sea, and throws the slave from its heights. This brings remorse upon the old man, and he soon follows the slave to a watery grave.

LE PAYS

Tual, a Breton sailor, saved from death by an old Icelandic fisherman, is restored to health by Kaethe, daughter of Jorgen. Tual falls in love with her, but as she and Jorgen fear he will desert her, he swears fidelity in the manner of Iceland, by invoking the spirit of the valley Hrafuaga. This is a lonely place which none dare enter except in winter, because after the spring thaws it is infested with flocks of crows which attack anything. Such a troth as Tual and Kaethe now swear is deemed tantamount to wedlock. The arctic winter falls upon Tual; he recalls Brittany and is homesick. The climax comes when Jorgen brings rumors, in the spring, that schooners from Pampollais are at Seidisfiord. Even the coming birth of his and Kaethe's child can not hold Tual; he runs away while his wife and her father are asleep, and though they follow him they are too late. His way lies through the Hrafuaga, and even as they try—and fail—to make him hear them the thaw begins which will hold him in the valley and by the light of an Aurora borealis the horizon is seen dimmed by a flock of crows.

SADKO.

The abode of the Tsar of the seas. Green seaweed adorns the court of his ocean palace. A star-fish shines above it; and other fish, almost as radiant, watch it in quietude. The Tsar is old and bearded with sea-moss. His folk are fish-like in golden head-dresses and scales. Only his daughter, Tsarevina of the seas, is of more earthly aspect. Sadko, the magic minstrel, had descended from the earth among the sea-folk. To the notes of his harp all the sea-folk must dance, each according to the appropriate mode of his watery species. Even the old Tsar can not resist the impulse; quicker and quicker goes the music; Sadko springs among them all still harping; he dances down the monarch in a reel; flings the sea-folk breathless on the ocean floor; he clasps the Tsarevina in his arms and upward sails to love and liberty—a glowing conch-shell for his boat.

ST. ELIZABETH

Elizabeth, daughter of Andreas II. king of Hungary, arrives at the Wartburg to live under the care of the Landgrave Hermann, and to grow to womanhood by the side of Ludwig (to whom she is affianced), the young son of Hermann. She is greeted heartily by the nobles present.

In the second scene Elizabeth now a grown woman, and the wife of Ludwig, who has succeeded his father as Landgrave, carries food to the poor though her husband has forbidden her doing so. He intercepts her on her way thither and to his questions she replies that her well-filled scarf contains roses. Repentant she at once admits the falsehood. But by a miracle the food has indeed turned to roses. The Landgrave is moved and joins his wife in thanks to God for this sign of Blessing.

In the next scene Ludwig, despite the lamentations of Elizabeth and his children, departs on the Crusades. He is killed in battle;

whereupon his mother the Landgravine, Sophie, banishes Elizabeth from the castle. She is found by the poor and dies as she once more administers to their wants. In the Dawn of Morning she is translated to Heaven.

LE SAUTERIOT

(The Grasshopper)

Orti is the natural daughter of Mikkell Czeslaw, whose wife, Anne, lies stricken with a mortal illness. Orti's foster mother's protection has often saved her from the blows of Mikkell and the scorn of her young half sister Madda, whose lover is Indrik. Orti, the un-beautiful, hears Anne's mother bewailing the fate that shall make the beautiful, useful daughter a wife and mother, and leave the other useless creature behind. This makes a deep impression on Orti who thinks her life as futile as that of the grasshopper. She offers her life to the Blessed Virgin, if Anne's may be spared, according to the country's legend, which tells of a like sacrifice of a mother for her babe. Her resolution is strengthened because Indrik, whom she loves, does not love her. On her way home from the black chapel, whither she has gone to offer her sacrifice to the Virgin, Orti learns that Indrik and Madda have quarreled and that Madda has a new sweetheart, Josef. Orti arrives in time to prevent trouble between the rivals and to avert the knife blow that would have killed Madda's new sweetheart. She is praised by the people as by Indrik, who now pays attention to her, much to her delight.

In the forest Orti tells Indrik of her love for him, but they are interrupted by an old peasant who prophesies death for some young, loving maiden. Orti, terrified, beseeches the Virgin to release her from her sacrifice. Torn by her love for Indrik, she is tempted to give Anne poison. As she fills the glass, Indrik enters and calls the name of Madda. Orti then learns that the lovers have made up and that Indrik's affection for her was but the reaction of injured love. Now that she has nothing to live for, Orti drinks the poison herself.

SHANEWIS

ACT I

Shanewis, a lovely Indian maiden educated musically and aided by the wealthy Mrs. J. Asher Everton, of Southern California, arrives to pass the summer with her benefactress. She brings joy to all by her singing. Lionel, engaged to Amy, daughter of the wealthy widow, is smitten with Shanewis to whom he promptly makes love. She, not knowing of his engagement, does not discourage him.

ACT II

Lionel has gone to Shanewis, in Oklahoma, on an Indian reservation. There he is found by Amy and her mother. About to depart he is shot and killed by Philip Harjo an Indian who loves Shanewis.

LES TROIS MASQUES

The subject of the plot is the historic Corsican vendetta, as immortalized in Prosper Merimee's famous novel "Colomba." Paolo and Viola, lovers, are children of rival families. The former's father, Prati della Corba, declines to allow his son's marriage with Viola, whose people are paupers. The old man decides to send his son to France that he may forget his love affairs by enlisting in Napoleon's army. The evening before his departure Paolo, altho in imminent danger of being murdered, obtains his father's consent to leave the house under cover of the Shrove Tuesday carnival that he may say farewell to an aged relative. But this is merely Paolo's excuse for spending a last hour with Viola.

Paolo never returns. But, three carnival revellers, a harlequin, clown and executioner, in masks, wake up Corba and make themselves at home. Corba enters into the fun and at the suggestion of his visitors all drink to his son's prosperity. The trio have brought with them a drunken Pierrot who is too far gone to take any further enjoyment in the frivolity and who remains practically unnoticed by Corba until the three have left. As Corba is about to carry the drunkard outside, he recognizes the body of his own son. Viola who has lost her lover in the crowd outside, bursts into the room and throws herself across the corpse. Corba, thinking only of vengeance, raises a knife to kill the girl, but his heart softens as he catches sight of his slain son's face, and the curtain falls as the hero's old nurse joins the unhappy pair, begging her master to think only of the little Paolo who is ere long to arrive in the world.

L'AMOUR DES TROIS ORANGES

An imaginary fairy-tale enacted in an imaginary kingdom, with the aid of the magician Tchelio, protector of the king, and Fata Morganna, sorceress and protector of Leandre, minister of state. Leandre aspires to the throne with the connivance of Clarice, the king's niece, and is therefore seeking the downfall of the hypochondriac prince.

In the prologue, a herald enters announcing that the King of Clubs is in despair. His son, beloved child, is suffering from an incurable hypochondria.

As Act I opens the king is surrounded by an army of doctors who have many instruments. He asks the physicians what the matter is with his son; they reply that he has every illness—headache, indigestion, nervous troubles, insomnia, and so forth. They declare that laughter alone is the panacea. The court clown, Trouffaldino, causes the prince to laugh by comic dancing, weird pageants, and diversions; cabalistic games of cards in which Fata Morganna and Tchelio deal the cards of fate, the sorceress winning the right to dispose of the prince. The story deals with secret plottings of Leandre and Clarice; with the interference of Fata Morganna in the success of Trouffaldino's attempts to make the prince laugh. The sorceress bewitches the prince and sends him forth in search of Three Oranges; he journeys with the court clown through lonely deserts, encountering the giant cook, guardian of the Three



MABEL GARRISON.



ENRICO CARUSO.

Oranges at Creonte's palace, but they make good their escape. The sorceress seeks to foil all by turning the newly-found Princess Minetta into a rat; Tchelio raves at this miserable trick, but, in short, the Prince triumphs at last.

APHRODITE

The jaded Queen Berenice wishes to pose as model for the statue of Aphrodite which Demetrios is to make. The sculptor, on consulting Chimairis, learns from the reading of his hand that his future will be lost in the blood of a woman, then in his own blood. The skeptical Demetrios goes his way, but sees a woman whose golden tresses brighten the night, whose figure personifies grace. It is Chrysis of Galilee. Demetrios is spellbound, and addresses her: "I'll give you all the gold in the world," replying to her remark, "I have never yet refused myself to any one, but you, of Alexandria, will never know my beauty." She adds, "I am weary of gold. I wish but three things of you: a looking-glass, a necklace, a comb."

The sculptor vows by Aphrodite to secure for Chrysis the looking-glass of Bacchis, in which Sappho had gazed upon herself; to steal the sacred necklace from the statue of Aphrodite in her temple, and to kill Touni, wife of the high priest, for her ivory comb. Chrysis promises in turn to give herself to Demetrios.

At night Demetrios seeks the necklace on the statue of the goddess in the temple; but hearing priests draw near, he hides. Chrysis enters, placing her own mirror, necklace and comb before the statue as an offering. Demetrios, already with the silver mirror and the ivory comb secured, now grasps the necklace.

At the house of Bacchis is a banquet, and all save Chrysis are gay; but she is downcast. Bacchis orders a slave to fetch the sacred mirror. Alas, it is gone! A slave, Selene, through jealousy accuses her sister of the theft. Corinna is led out for execution. Chrysis, wild with love, seeks Demetrios and finds him. He places the necklace about her neck and the comb in her hair as she gazes into the sacred mirror. They repeat the last lines of a love song, when suddenly a distant rumbling is heard. The city is agog at the crimes and pillages. The rabble curses the unknown culprit. Bidding Chrysis to leave him, Demetrios commands her to go through the city wearing comb and necklace, holding in her hand the mirror.

The people ask Chrysis, covered by her great cloak, who the guilty one is. She enters the lighthouse and appears on the balcony showing the three ornaments. Upon seeing her, the mob rushes towards her.

Demetrios forgets his promise, and Chrysis, dazed by his absence, drinks the deadly hemlock and falls dead, and anon, when Demetrios finds her, he, too, expires.

BIANCA

Bianca, mistress of an inn, has two good patrons, the prosperous Il Conte della Terramonte, and the effeminate Il Marchese d'Amalfi, who play dice for a flagon of wine at the inn. Both are rivals for the hand

of Bianca, who receives a gift from each. Fabricio, her servant and faithful admirer, announces the arrival of Il Cavaliere del Ruggio, a well-known woman-hater. He orders Bianca about to show his contempt for her sex. She, however, determines to win over Il Cavaliere, and so reminds Fabricio (who resents this treatment) of her father's dying wish—that all guests be treated courteously. Fabricio, although jealous, never displays that determination which Bianca prefers even to blind obedience. She therefore resents his love-making and repulses him.

Il Cavaliere enters as Bianca is at work ironing the finest linen of the house for his use. He scolds and insists on paying for a glass of wine offered him in Honor of the House. Bianca pretends offense and awakens his sympathy by feigning to cry, as she has burnt herself with a hot iron. Il Cavaliere happens to touch the iron and discovers it is cold. Denouncing her, he leaves the inn. Il Conte and Il Marchese also prepare to depart because of imaginary grievances. Il Cavaliere, enraged at the fact that Bianca had accepted gifts from Il Conte and Il Marchese but spurned a gift from him, furnishes a pretext to the jealous Il Conte for a quarrel. Hearing the conflict, Bianca tries in vain to stop the duel when Fabricio strikes the swords out of their hands with an ironing board. Bianca is so overwhelmed by the display of Fabricio's bravado that when he says, "This inn is like yourself—both need a master," she yields to his embrace. Whereupon all congratulate the twain, singing praises to chivalry and love in a final ensemble.

BALLET

THE BIRTHDAY OF THE INFANTA

A fairy story. The misshapen fantastic, Pedro, dances happily on the birthday of the Infanta, only to realize his own grotesqueness. The first scene is laid in the garden of the royal palace of Spain. The little Princess in a Velasquez costume comes from the palace alone. She is sad believing her birthday to have been forgotten. She is interrupted by her old nurse who comes to prepare her for The Great Surprise. Children, her birthday guests, begin to arrive—in twos, fours, and in a flock. They dance and play. But a trumpet is heard! What is it? Something is going to happen! A weird procession marches on the stage with two great Major-Domos! They are followed by sober servants, each bearing a Birthday Gift covered with mysterious wrappings. A spectacle now begins. There are gypsy dancers followed by a juggler and a tight-rope walker, a strange pair. Then ensues a Bull Fight, the nicest kind of all, a make-believe one. Then comes the climax of the party—a curious creature appears, he is misshapen. His dance is one of wild abandon which the children applaud while the Princess throws her kerchief to the fantastic. He, filled with emotion, wonders if it can be that she thought him beautiful, and he wonders if,—she loves him!

The cook now comes forth carrying a birthday cake with sixteen candles. The excited children follow him into the palace. Pedro cannot bear to be left alone and follows, but is repulsed by the Major-Domos. It is growing dark, and he climbs up to the Palace Windows. Scene changes. Pedro is seen entering one of the Palace Chambers. It is so dark

he can scarcely see. Something comes toward him. He stops. It stops. He has never seen a reflection, but the awful thought comes to his mind that this grotesque image may be his own. He holds up the handkerchief when lo! it too, appears before him. He recalls with agony the effect he must have made on the Princess. He dances again, but falls broken-hearted to the floor. Children in the background play at some game; they come in but do not see the prostrate form. The Princess enters and at once detects the body of Pedro lying in the shadow at one side. She steals up to it and, kneeling, makes a mute appeal. She touches the kerchief in the dead man's hand but starts back in horror and slowly moves away.

THE BLUE BIRD

Tyltyl and Mytyl are the children of a poor wood chopper. Tomorrow is Christmas Day, but for them there is no Christmas tree or Christmas stocking. But after they have been tucked into their beds, their parents thinking them asleep, they yield to temptation and creeping to the window, they gaze excitedly upon the preparations being made for the holiday in a wealthy neighbor's house across the street.

Fairy Berylune enters. She is a witch and demands that they find and bring to her grass that sings and a bird that is blue, so that her own little child who is ill may be restored to health and happiness. They agree to seek the bird, and the fairy crowns Tyltyl with a magic cap set with a wonderful diamond having the power to disclose the past and the future and to turn inanimate objects and dumb animals into speaking creatures. Everything about the house takes life and voice—milk, sugar, light, bread, the fire, the cat, the dog.

Suddenly the window opens as if urging Tyltyl and Mytyl to begin their quest for the Blue Bird. Off they go, first to the Land of Memory, then to the Palace of Night, then to the Garden of Happiness, next to the cemetery and to the Kingdom of the Future. Still they have not caught the Blue Bird, and after all their adventures wearily they return to their home and beds. In the morning a neighbor calls who resembles the fairy in the opening scene, to beg for a blue bird that her suffering little child may be well at sight of it. The children are surprised to find that their own plain little turtle dove which had been in its cage all this while had turned blue. They give it gladly, and their little neighbor recovers her health. But when Tyltyl asks for it back again and the neighbor demurs, the blue bird escapes and disappears.

BALLET

LE CHANT DU ROSSIGNOL

The story of this ballet comes from Hans Andersen's tale of the Chinese Emperor and his nightingales, and it is the same as that of the opera "Le Rossignol," first given in London in 1914, though the music is new and representative of the composer's latest idiom.

The nightingale, all in white, chases from the Emperor's sick bed the

sinister figure of Death. The Emperor lies immobile until the dramatic moment when he rises from his lonely, black-covered bed to his full height, unfolding a handsome gold and scarlet robe which clothes him from head to foot. The robe falls in a burst of color, spreading its long train in front of him. As he stands majestic, restored to life, mandarins huddle into frenzied groups, and the curtain falls.

CLEOPATRA'S NIGHT

Act I

Slaves, eunuchs, dwarfs and dancing maidens, fatigued by the heat of the sun, seek relief in the palace pool. They are interrupted by Mardion, the Queen's favorite slave. Seeing a barge approach, she interrupts the bath by announcing that the Queen is about to enter; the attendants resume their duties. The pool is cleared. A ballet, by the Greek maidens, follows after the entrance and invocation of the Queen. Cleopatra is carried to her seat on the terrace. A second ballet follows, typical of the slow, voluptuous movements of the natives. The young Egyptian, Meiamoun, the story's hero, enters, braving the sentence of death meted to all who enter the presence of the Queen unbidden. His one thought is to behold Cleopatra, although it means his death. He declares his undying love, and bids the slaves kill him. But the Queen fails to exercise her severity. A pact is made in which Meiamoun is sentenced to die at dawn, in exchange for one night with Cleopatra. Mardion, who loves Meiamoun, attempts to restrain him from making the pact, but he repulses her. She swallows a poison potion and falls dead.

Act II

Second act opens with a scene of guests, still sleeping, after banquet of the night before. They awake. The Queen commands a ballet of young maidens in scant raiment. Her lover sees nought but the beauty of his Queen.

Gradually the fatal dawn breaks, announcing the coming of day and, according to the pact, the death of Meiamoun. Cleopatra tries to shut out the brightness of the day, declaring she will not permit the pact to be fulfilled. Her lover declares death is inevitable, and that since his joy is over that he welcomes death. She commands him to live, and to live to love her. At this, horns are heard announcing the coming of Antony. Meiamoun recognizes the call of destiny, and bids "Farewell, O Wondrous One," to his beloved; he drinks poison and falls dead. Cleopatra rises to greet Antony. He attempts to embrace her, but she bids him enter the palace. He goes while the Queen, alone, raises her arms Heavenward in despair. The curtain falls as the chant of Priests is dimly heard.

DIE FRAU OHNE SCHATTEN

(The Woman Without a Shadow)

The story is symbolical of the childless—of her who has never heard the words "dear mother" from her own child. Such an one is the Em-

press of this fairy tale, the daughter of a sorcerer Prince, who lives in selfish, sensual love with her husband, the Emperor. This unhappy man becomes the subject of a terrible curse. He is to be turned to stone after three days, unless—unless his wife casts a shadow! Thereupon the Empress finds a woman, a dyer's wife, who, childless like herself, is willing to exchange her shadow for jewels. (Just how the dyer's wife, unblessed like the Empress, *has* a shadow, is not made clear—since this is a fairy tale!). But 'tis just as well, for the sorcerer Prince flouts the plan in any event! And yet he is a benefactor in a deeper sense—for through his influence the hearts of both couples are made glad, and they find joy and lasting peace.

DIE GEZEICHNETEN (Marked Men)

In the reign of the puritanical Duke Antoniotto Adorno, in Renaissance, Italy, lives the nobleman, Alviano Salvago, a misshapen cripple, a "Raphael without hands," who becomes a patron of the arts and who converts his island, Elysium, into a fairyland of beauty. Here the young nobles congregate, but they misuse the generosity of their host by putting the place to immoral uses and allowing suspicion to rest on the pure-minded Alviano. The latter, thereupon, offers the island as a gift to the people, and the nobles, with Vitelozza Tamare at their head, intrigue to prevent acceptance by the Duke. The Council, under Podesta, threatens revolt against the Duke unless he declines the gift. Carlotta, daughter of Podesta, a gifted painter, is attracted to the ugly but noble-minded Alviano, and she refuses the hand of Tamare, whose manliness is irresistible to other women of the city. Carlotta wishes to paint Alviano's portrait. He is at first skeptical, but later, convinced of her sincerity, he poses for her,—and falls in love with her. Intrigue now plays its part; centering now about Alviano's gift, and now upon the rivalry between him and Tamare for Carlotta's hand. In the third act the climax is reached when Alviano gives a festival so gorgeous as to stun the people. As an outcome the Duke places a ban on the island, and its owner, Alviano, is cursed as a criminal. Meantime, Carlotta gives herself to Tamare. She loves him madly, while her morbid sense for the unusual, the sense that led her to paint weird and deformed hands and ugly heads heretofore, caused her to think that she loved Alviano. Tamare makes her the victim of his passion, and when Alviano finds her at dawn, confused, she is dying. He accuses and challenges her handsome betrayer, but she, confessing her guilt, rejects the love of Alviano, and cries that she wishes only the brute, Tamare. Half-crazed with grief, Alviano staggers through the mob and disappears.

GISMONDA

The little son of Gismonda (Duchess of Athens) has been cast into a well by two nobles,—conspirators, Zaccarias and Gregoras. Gismonda swears she will marry whoever saves him. Being rescued by Almerio, a falconer, Gismonda wishes to withdraw from her promise because of

Almerio's humble station, but he suggests compromise by acceptance of her love without marriage. She goes to his dwelling one night; as she leaves there she overhears Zaccarias trying to persuade Gregoras to kill her son. She stabs Zaccarias. Almerio agrees to leave Athens forever, but is accused by Gregoras of having killed Zaccarias, and falsely accepts the charge to save Gismonda. She confesses her guilt, but being a Duchess none dares harm her and, to conclude the pleasing tale, she creates Almerio "Duke of Athens" and her husband for aye!

L'ITALIANA IN ALGERI

Mustafa, gluttonous Bey of Algeria, is weary of his favorite wife and decides to marry her to his Italian slave, Lindoro. He sends his vizier Haly to seek some beautiful Italian woman on a ship just captured by Algerian pirates. Haly brings him Isabella, who is accompanied by her suitor, Taddeo. Lindoro is Isabella's long-lost lover; they presently discover each other in the Bey's palace.

Mustafa, charmed by Isabella, gives to her Lindoro as her slave, but the former insists that the marriage of Lindoro and Elvira must not take place. Isabella and Lindoro plan to escape. Mustafa is induced by Isabella and her friends to join the order of "Pappataci," an imaginary society whose members spend their time in eating, drinking and making merry. While Mustafa is enjoying a huge feast and is blind to the stratagem, the Italians make their escape, whereupon Mustafa decides to take back Elvira.

MIREILLE

Mireille, daughter of a wealthy peasant, Ramon, loves Vincent, a poor basket maker, son of Ambroise. Mireille's friends jest at her for her love, but she finds sympathy from Taven, commonly thought a witch. A rich bull-fighter, Ourrias, seeks her hand of Ramon. Mireille loves none but Vincent. But in opposing her father, who favors the bull-fighter, she draws his curses upon her. Ourrias vows vengeance on the basket maker and, attacking Vincent in a mountain pass, wounds him. Vincent is aided by Taven, however,—a fact which the depressed Mireille can not credit. She resolves on a pilgrimage to the Church of St. Mary, to pray for Vincent's life. Before the church she finds him; but, weakened by her anguish, she falls unconscious to the ground. Ramon, who has relented, now appears,—that he may give her in marriage to Vincent; and at the same moment a heavenly miracle restores Mireille to health.

LA NAVE

(A music drama with prologue and three episodes)

Orso Faldero, defeated in battle by the brothers Gratici (Marco and Sergio) has been blinded, in accordance with Byzantine custom. His four sons have been also likewise treated. As he enters the new city a captive he cries out against his captors.

Basiliola, his daughter, appears and she, though seemingly resigned to fate, determines to seek vengeance on the Gratici by means of her charms. She will win both brothers to her, pit them one against the other, and become their undoing. Marco is acclaimed Tribune, and Sergio, Bishop, by the populace. Basiliola pays feigned homage by dancing before them. She first ensnares Marco; he neglects his duties of state; then Sergio, who neglects his religious offices.

During an orgie Marco enters; a duel ensues between the brothers in which Sergio is killed. Marco, who realize the wiles of Basiliola, orders her chained to the altar of the church. He is about to set sail for further conquests when the captain of the ship suggests that Basiliola be nailed to its prow. As the ship is launched the circe, Basiliola, is seen impaled on the bow of the vessel.

OBERON

Fairies dance about the sleeping Oberon, elfin king, who, having quarreled with his Queen, Titania, vows never to be reconciled until he shall find two lovers constant to each other through every temptation. The king's mischievous spirit, Puck, hears of the plight of Sir Huon of Bordeaux, a young knight, who has killed the son of Charlemagne, and who is condemned to travel to Bagdad and slay the person who sits at Haroun's left hand; also to claim Rezia, Haroun's daughter, in marriage. Oberon determines to use Sir Huon and Rezia to make his peace with Titania.

Puck conducts Sir Huon to the elfin king, who reveals to him a vision of Rezia. Huon falls in love with her and, on waking, Oberon promises Huon that he shall possess the maiden, and gives Huon a magic horn which will summon him at Huon's need. Huon, transported to Bagdad, carries Rezia off but, a storm being raised by Oberon, the two are shipwrecked on a desert island. Rezia, captured by pirates, is sold to the Emir of Tunis while Huon, thought to be dead, is left on the beach.

Huon, however, is taken by fairies across the sea. As he enters the harem in search of Rezia he is taken by the Emir and condemned to be burned alive, with Rezia. At this crisis Oberon, hearing the fairy horn, appears with Titania, saves the lovers and bears them to the Court of Charlemagne, where Huon is pardoned and Oberon and Titania, under the influence of the constancy of Huon and Rezia, are reunited.

RIDERS TO THE SEA

Scene, a fisherman's house on an island off the Irish west coast. There are four leading characters, Maurya, an old woman, contralto; Kathleen, a daughter, mezzo-soprano; Nora, another daughter, soprano; and Bartley the son, baritone.

The old woman, dominated by the spirit of the sea, lives with her two daughters and a son on the island despite the fact that she has lost six sons by the fateful sea. The story centers in the death of her husband and the surviving son, who lose their lives in a similar manner.

The fatalistic tragedy of simple fisher folk and their quiet resignation in the face of suffering, is the theme that runs through Synge's masterpiece, from which this story is taken. There is also a cheery atmosphere of the supernatural, and there is nothing of the uncanny or morbid so frequently found in similar stories by Scandinavian authors. It is a human tragedy, straightforward and simple. The opera is *sui generis* in that the hero dies before its action begins.

Although the subject is a sombre one, contrast relieves it in the youthful point of view toward tragic events as depicted by the two young girls, who seem to battle gloom with fresh optimism.

The custom of chanting prevalent in Ireland on the occasion of death is effectively introduced. It is said that Synge wrote his story from an actual occurrence narrated to him while at Inishmaan, an island of the Aran group.

RIP VAN WINKLE

Act I

Nicholas Vedder, landlord of an inn, has two daughters, Katrina and Peterkee. Katrina, a buxom, cross girl, is betrothed to Rip Van Winkle, happy-go-lucky vagabond that he is. Peterkee, a miss in her teens, attends the school of Derrick Van Bummel, whose son Jan, a foolish fellow, desires Katrina's hand for himself and, as he is wealthy, in this he is favored by Nicholas.

The marriage papers of Katrina and Rip are ready to be signed, however, when Derrick appears with Peterkee in tow, a culprit influenced by Rip to play "hooky" from school along with other children. Rip, absorbed with his little playmates, has quite forgotten his wedding-day, and Katrina, roundly scolding him, leaves him dismayed and abashed while Peterkee is trundled off by her father to be punished.

A goose girl now cheers Rip; she joins him and the children in a dance which, alas! is broken off by a thunder-shower just as Peterkee, fleeing her father, runs to Rip for comfort. Rip, heeding the thunder, relates to her and the children the legend of Hendrick Hudson and his crew—how they return every twenty years in a ghostly ship, the Half Moon, for a bowling tourney in the mountains. In the midst of his story, just as a great thunder-clap resounds through the mountains, Hendrick Hudson himself appears! All save Rip and Peterkee fly in fright; but these Hendrick invites to his party at nine-pins, promising to give Rip a magic flask as a wedding gift. At this Rip turns to Katrina who approaches, though as she nears him Hendrick vanishes. Rip speaks to her of Hendrick's proffer, but Katrina, mockingly, tells him to return by the morrow's twilight or she will wed Jan. The voice of Hendrick is heard and Rip and Peterkee, amidst the storm, set forth for the mountains.

Act II

Scene I: Rip's hut. Preparing for journey. Rip and Peterkee get under way. Scene II: The travellers meet Dirck Spuytenduyvil, mate of the Half Moon; he has two kegs of liquor, which Rip aids him to carry. Scene III: In the moonlight, on the mountain top, they come upon Hud-

son and his crew who bid warm welcome to Rip and Peterkee. Hudson and Dirck plot to further the wedding of Rip to Peterkee rather than to Katrina, by detaining Rip on the mountain till their return after twenty years. Hence Peterkee is allowed to win the magic flask in a bowling contest with Dirck, who then leads her down the mountain, saying Rip will follow; but he, absorbed in his play, is given a sleeping potion which overcomes him.

Act III

Scene I: Sunrise. Rip is awakened from his long sleep by fairies, which fly away as he stirs. He is dismayed at finding himself old and grey. Calling in vain on Peterkee, he disappears in the mist. Scene II: Rip's ruined hut overgrown with vines and shrubbery. Peterkee appears in bridal dress searching for the flask which she re-discovers in the chimney niche; telling how she sipped its enchanted powers of youth, she prays that Rip, so long lost, may yet return. Like a fairy goblin Rip appears. Old Nicholas enters, and despite the protest of Rip, he hurriedly leads Peterkee off with him, leaving Rip alone and sad. Scene III: On the village green Hans, younger brother of Jan, is about to wed Peterkee who has refused to marry during the past twenty years, during which Katrina and Jan have reared a large family. As Nicholas leads Peterkee to the ceremony, barking dogs and shouting children tell of the arrival of Rip, who claims his promised bride. As to a beggar Peterkee gives Rip the magic flask, and as he puts this to his lips his youth returns, and he and Peterkee are made as one.

DER SCHATZGRABER (The Treasure Digger)

A fairy-tale of a minstrel whose lute leads him to hidden treasures. He finds the Queen's lost jewels—not through his lute, however, but because his lady love has the stolen goods in her possession. She sacrifices the jewels to save her lover, and both are honoured by the king. Truth prevails, however, and the girl's crimes, through which she gained the jewels, bring her within the shadow of the gallows. She is saved by the King's fool, who by bargain with the King claims her as his bride. But a year's life with his fair booty turns the fool's hair grey and brings the girl nigh to death. When her minstrel lover returns to claim her she is but a shadow of herself; her flame has burned itself out.

GIANNI SCHICCHI

The action takes place in 1299, in Florence, in the bed-chamber of the late Buoso Donati. The bed of the deceased is surrounded by mourning relatives, a motley lot of grotesque types. They pretend their grief until they learn that Buoso has left all his property to monks. They pull to pieces the room, searching for the missing will. Finally they call upon Gianni Schicchi in the hope that his fertile brain will suggest some plan for turning Buoso's property to themselves. Gianni gets into

the bed of the dead Buoso and pretends to be Buoso himself (for his death is not yet known in the city), and dictates a will to the Notary in the tremulous tones of a dying man. The humor of this scene is delightful. To the dismay of the relatives he names "Mio devoto amico Gianni Schicchi" chief beneficiary, and to add insult to injury he declares that the fantastic Old Woman, his principal detractor, shall reward the Notary and witnesses liberally from her own purse. The relatives are routed from the chamber with Gianni's club, the palace is given to his daughter, and the lovers, Lauretta and Rinuccio, are made one. Gianni turns to the audience and asks:

"Tell me, ladies and gentlemen,
Whether you could imagine
A better use for Buoso's hoarded money!
For my trick, those good men
Have sent my soul to Hades—well, amen!
But giving Dante credit for this plot,
If a good time has been tonight your lot,
I hope to learn your verdict is—not guilty!"

SUOR ANGELICA

Sister Angelica has pined away in the convent for seven years, with no news of her kin or friends. Her love-child, whom she has "seen and kissed but once," has been snatched from her. Postulants, novices and sisters are at recess in the garden as the Abbess announces a visitor, the adamant Princess, aunt of sister Angelica. The Princess wishes the signature of her niece to a testament, and incidentally informs Angelica of the death of her (Angelica's) son as having occurred two years previously—she holds her niece in contempt and is unmoved even by Angelica's pitiable grief.

The Sisters are lighting lanterns over the tombstones. Angelica prepares poison for her death and drinks thereof, crying, "Ah, I am lost! I have taken my life! I die with the blackest of sins!" She implores the Mother of Mothers for a sign of mercy. The little church glows with a soft light as at the door appears the Madonna, with her angelic hosts, while before her stands a child clad in white—Sister Angelica's son.

IL TABARRO

(The Cloak)

Michele's barge lies at anchor in the Seine. Giorgetta, his wife, wearied of their monotonous life "in that dark, dingy cabin," gives herself to Luigi, a young stevedore of radical and warm propensities. Michele, suspicious, pleads with her, recalling the time she was happy in his embrace under his cloak, symbol of their bygone conjugal bliss. She is cold to him and eager for her rendezvous with Luigi. Michele apostrophizes the river as Giorgetta enters the cabin. Downcast, he automatically lights his pipe and so, unwittingly, gives the signal to Luigi.

The youth stealthily returns but falls into the hands of the husband.

Luigi is choked to death, confessing his love for Giorgetta. Giorgetta meanwhile emerges from the cabin, overcome by a terrible oppression.

"I am sorry, Michele," she says, "don't you want me near you?" "Where?" answers the husband, seated, with his cloak spread over the corpse, "Under my cloak?" As he throws open the cloak Luigi's body falls at her feet. She screams; but Michele seizes and throws her upon the body of her lover. Again and again he thrusts her upon the corpse.

THE TEMPLE DANCER

The story tells of the chief dancer in the Hindoo temple of Mahadeo, who loves one not of her faith. Her passion emphasizes for her the immoralities temple dancers are forced to endure. She determines to reclaim from an ornament some of the jewels for which her virtue was sold, in order to help her lover, who is in dire need. Mahadeo remains imperturbable even in the face of the sacrilege, but she is intercepted by a temple guard, who threatens her with death. Sanctifying herself by winding about her the holy snake, she prays to her god even in the evolutions of the dance. The guard is struck with her beauty and promises to protect her if she will but gratify his passion. But in loosening her robe he discovers a letter from her lover and is roused to ire. Madened, he threatens to increase her suffering. She pretends to faint. He brings her water, into which she slyly pours poison, bidding him drink to give her courage to meet death. He drinks and dies. As the dancer seizes Mahadeo's jewels, lightning strikes her down. Nuns and priests now entering pray for the forgiveness of the erring spirits of the dead.

TOY-BOX

This story takes place in a toy-box, and toy-boxes are kinds of cities, in which dolls live like people. Some dolls are dancing. A soldier sees one of them and falls in love with her; but the doll has already given her love to a lazy Punchinello, silly and quarrelsome.

Soldiers are having a great battle with a lot of Punchinellos, during which the poor little wooden soldier is wounded. Forsaken by the horrid Punchinello, the doll nurses the soldier and falls in love with him. They are married and are very happy and have a lot of children. The frivolous Punchinello becomes a forester, and life runs merrily on in the toy-box.

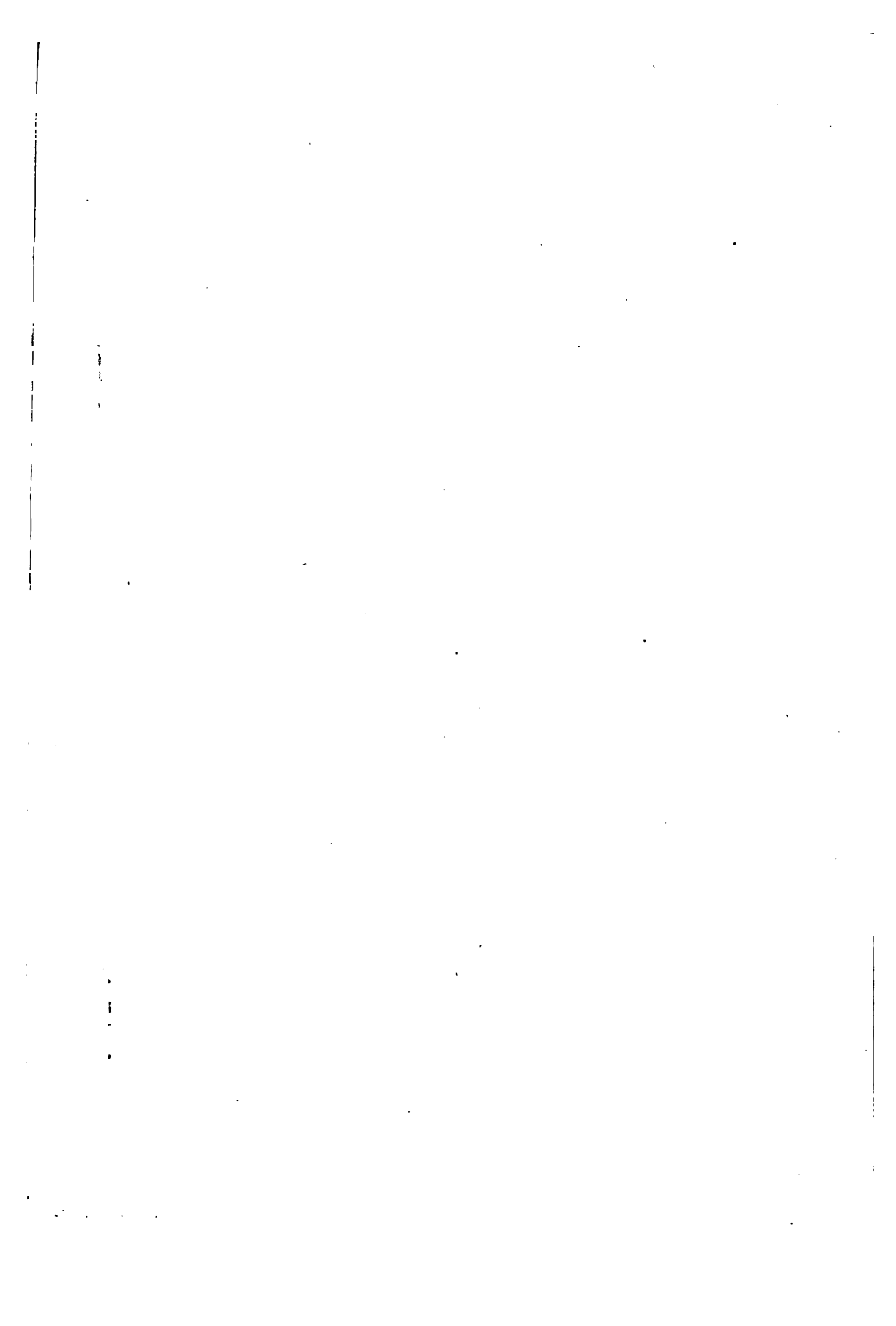
LA VIA DELLA FINESTRA

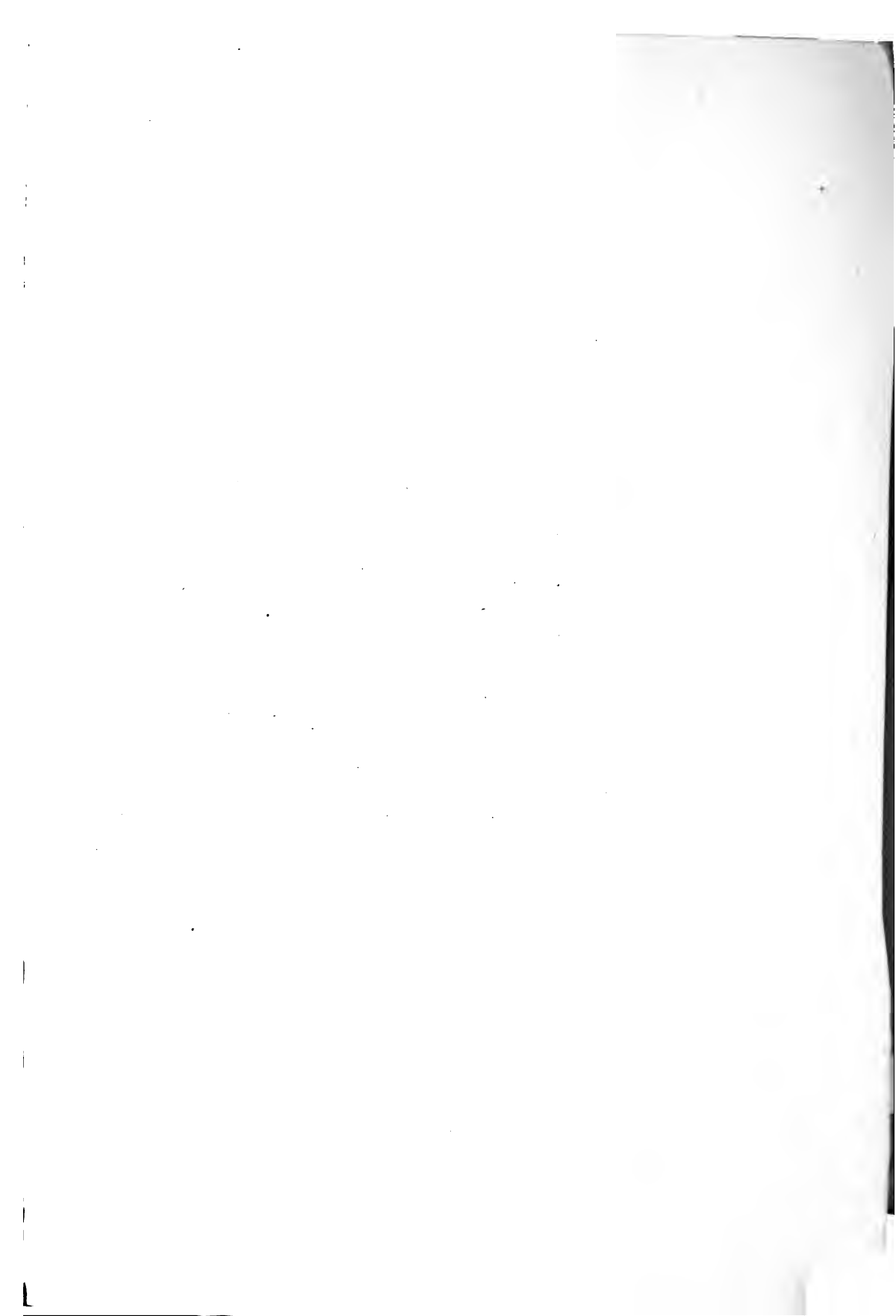
The first act concerns itself with family quarrels—a shrewish mother-in-law plays her part and the scene culminates in Gabriella's jumping out of the window while in a fit of rage.

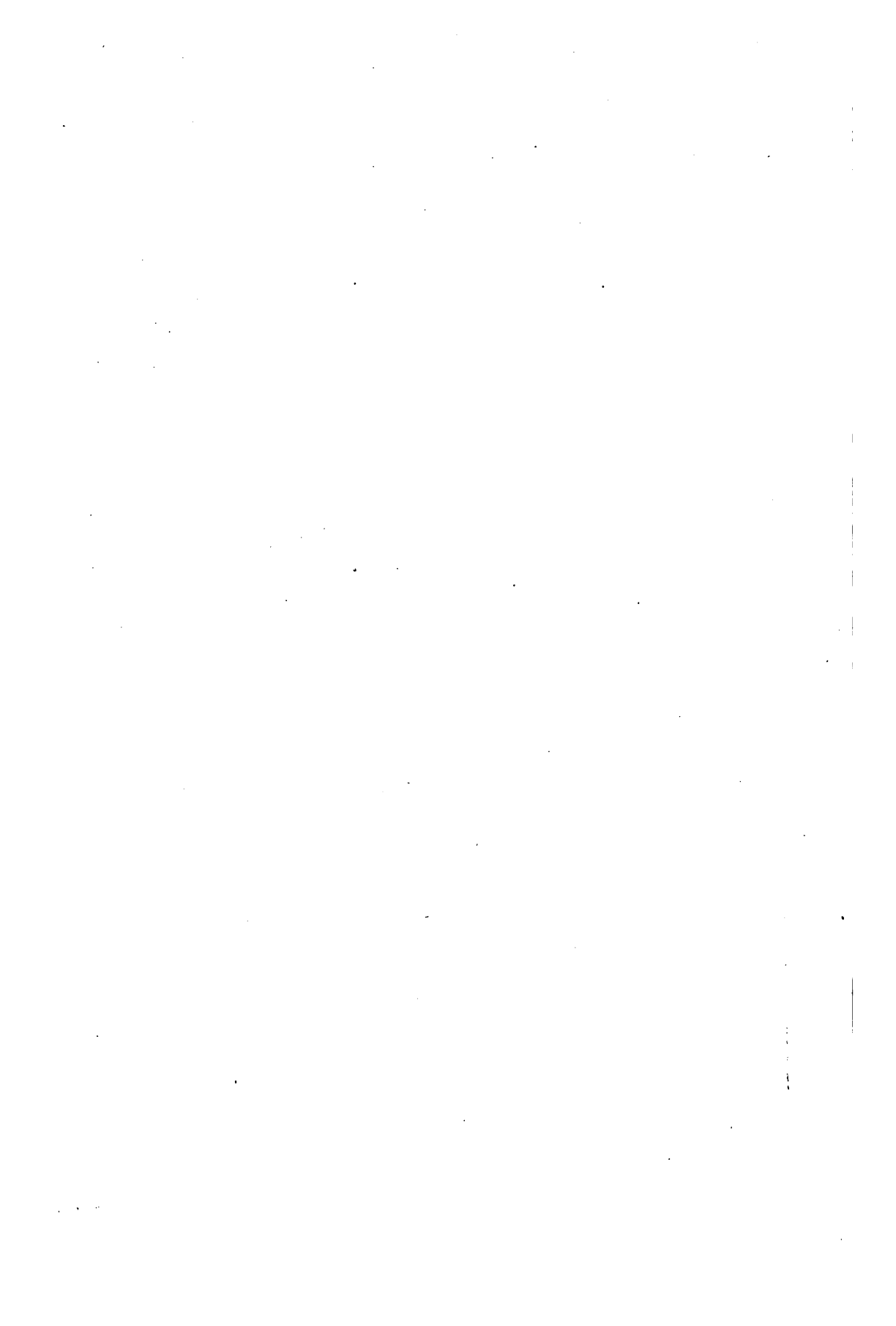
In the second act the husband, Renato, under the tutelage of an old uncle of vast experience, prepares for the taming of Gabriella. He has recourse to the thread-bare plan of making her jealous, by bestowing

his attentions to the fair sex pretty generally. This gives rise to divers picturesque scenes, e. g. the feast of the village, a popular Tuscan dance called "trescone," and the departure of a company of ladies and gentlemen on a hunting party.

In Act III Gabriella, to whom love has taught many a lesson, decides to mount a ladder which carries her back to her chamber—where, of course, Renato awaits her. In the twilight a popular refrain in praise of springtime is heard, while the reconciled couple exchange vows and kisses as pledge of their eternal faithfulness.







Date Due

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FEB 12 1985			
NOV 2 1985			
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MAY 2 1988			
DEC 14 1988			
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